Number Twelve

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. . . dedicated to the belief that Fashion begins with the Fabric . . . that the American textile industry casts a major influence on the economic and social aspects of the world in which we live . . . that American textiledom has deservedly attained the world's pinnacle from which it can never be dislodged. To all who work within or with the industry this volume number twelve of American Fabrics . . . presenting the Story of Chartres and Part II of the Story of Nylon . . . is offered as a measure of help, of service . . .

and, we hope, of inspiration.

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Number 12 Winter 1949-50

American Fabrics

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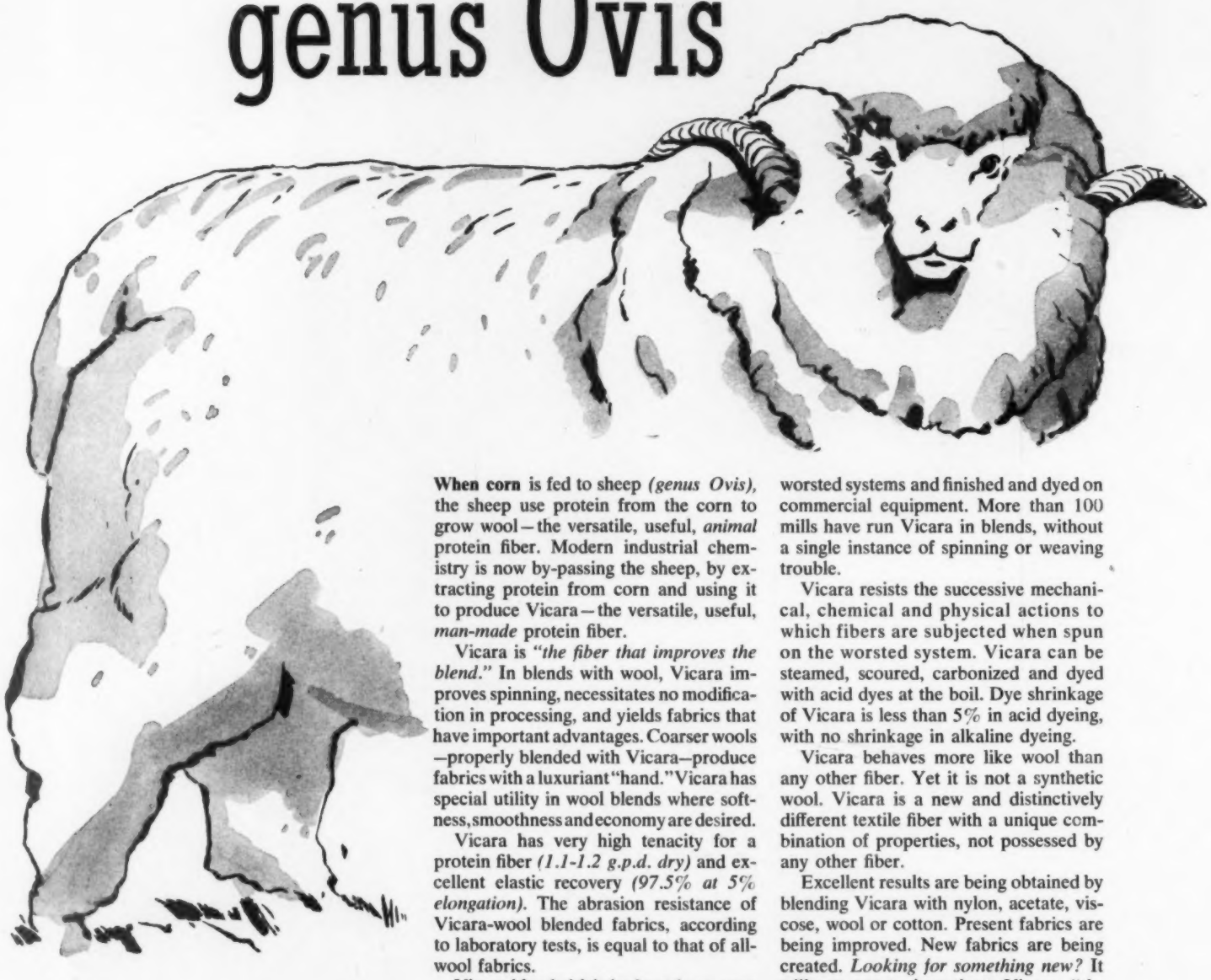
by-passing genus Ovis



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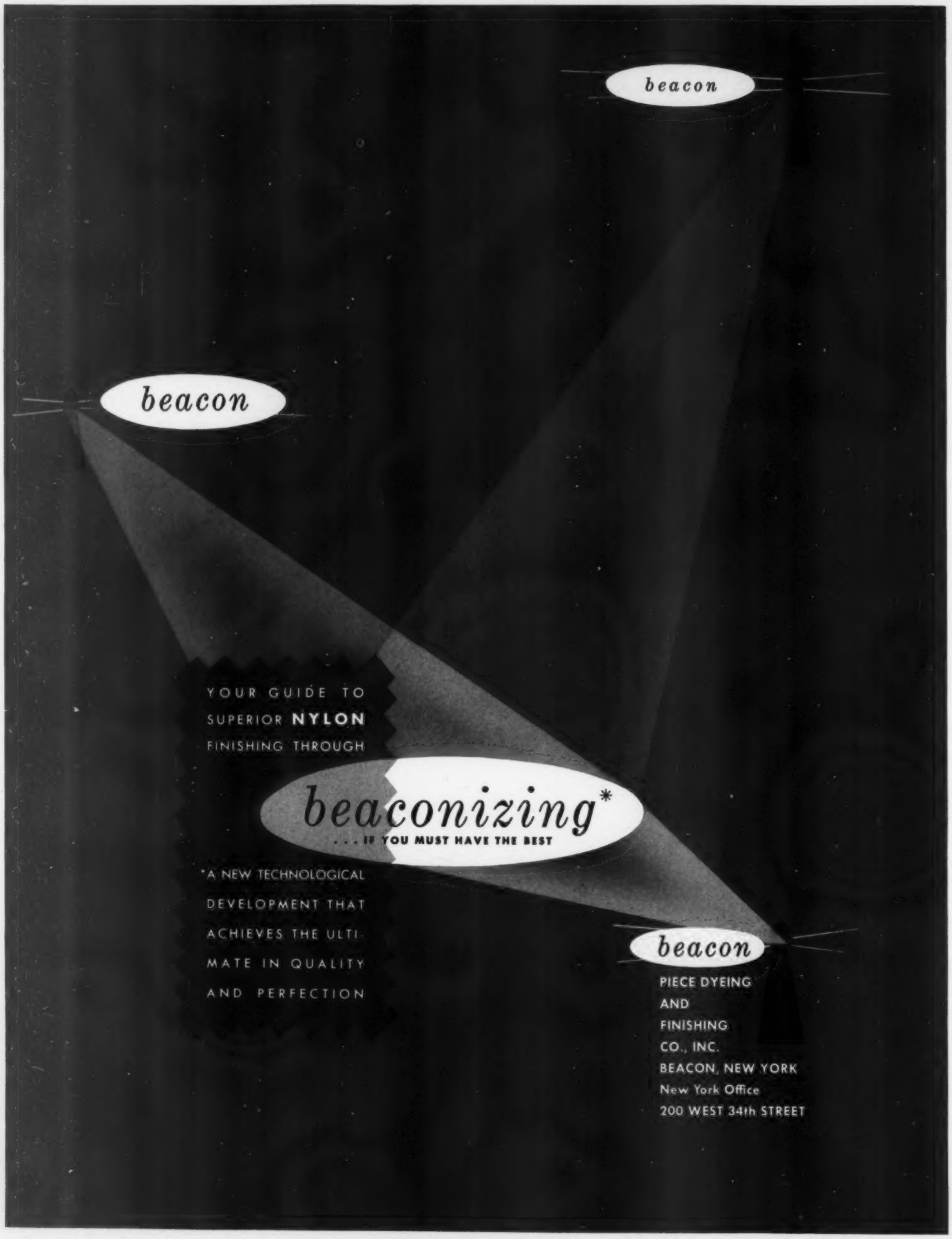
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Sometimes we forget that nylon fibre is not nylon *fabric*. The quality of nylon fibre rings the bell every time, for nylon fibre is truly a modern miracle. But when the fibre is finally woven and finished the fabric may be far from a bell-ringer. For like all fabrics, nylon and part-nylon fabrics vary from very bad to very good—according to the quality of the weaving or knitting and finishing.

For many years Burlington Mills has proved this point with rayon—by turning out rayon fabrics of consistently superior quality although many rayon fabrics on the market left much to be desired.

Now we are duplicating our rayon success in nylon, finding new and better ways to turn this wonder fibre into new and more wonderful fabrics.

For example—Burlington Mills is currently producing bell-ringing nylon-content fabrics for many different industries. These range from industrial fabrics to men's suitings to dress and blouse fabrics and nylon lingerie fabrics, for the women's wear trade. And plenty more are coming!

In point of time, nylon is still a textile infant. How big this lusty youngster gets will depend on the treatment that skilled hands give it—on the production of superior fabrics for new uses.

Burlington Mills has the skill and the patience and the vast research facilities necessary to help bring nylon to its full potential.

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AS ADVERTISED IN VOGUE

Renoir's Judgment of Paris — Private collection

The Story

of

Vanity Fair

NYLON TRICOT

THE HISTORY and BACKGROUND of TRICOT LINGERIE

WHEN TRICOT LINGERIE WAS YOUNG

FOR NEARLY half a century Vanity Fair Mills have interpreted the American woman's needs for the most desirable, most beautiful, most practical in underwear. They had no prejudices! They developed the kinds of lingerie that women liked best, and needed most.

When tricot fabric, originating in Europe, first made its appearance in this country, its advantages were immediately recognized for use in lingerie. The important factor was that tricot was so knitted as to have an elasticity in width as against the rigidity of woven fabrics. This elasticity of tricot allowed for a moulding and fit to the figure without resorting to bias cutting, gussets and piecings to achieve even a degree of the desired effect.

Back in the early 1920's Vanity Fair made tricot lingerie of pure dye silk yarn; later, when rayon yarns were perfected, they successfully combined rayon with silk, and used all-rayon yarns as well, for beautiful, form-fitting, magically draped undergarments.

And all the while, new machine techniques were developing to make finer, more beautiful tricot fabrics for fashioning a greater variety of garment designs.

By the time the clouds of World War II were gathering, tricot lingerie had come into its own. Superior fabrics . . . soft, fine and light-weight . . . diaphanous even . . . were made into wonderful, figure-moulding garments: one-piece, two-piece, slips and gowns. Throughout these years of the growing acceptance and demand for tricot lingerie, Vanity Fair had developed tricot to a high degree of perfection in silk, and had turned its skill to rayon tricot with distinguished results. American women were appreciating the desirability of tricot, from plain-tailored to high-styled, for its practicalness, its time-saving, *its answer to a need.*

THE WONDER OF NYLON TRICOT

Then du Pont introduced its wonder yarn . . . nylon. Through the war years, while nylon yarn was available to consumers only for hosiery, Vanity Fair Mills had made their famous Kneelast stockings of nylon. But during the entire war period their large laboratory staff had continuously pioneered in experiment, in order to develop lingerie fashions to new heights of feminine allure and usefulness by the use of nylon. They realized the miraculous qualities of nylon, and that they could use it to make the finest, most beautiful, most economical lingerie ever perfected.

ITS FASHION FUTURE

It may not seem astonishing today, in face of the general recognition of nylon, but Vanity Fair Mills anticipated the unmistakable trend back in 1939 and worked towards its fulfillment. Today Vanity Fair is devoting itself to an almost 100% nylon program in tricot lingerie. The fashion possibilities loom up as limitless. Nylon tricot is here to stay, because fashion is inherent in the fabric itself.

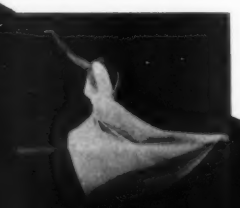
* * * *

Here we give a few of the many reasons for the permanent fashion appeal of nylon tricot lingerie.

It has marvelous draping qualities. Nylon tricot can be cut in great diversity of designs, all on the straight of the fabric. It adjusts itself smoothly and perfectly to the figure and enhances the slenderness that every woman wants. The fact that nylon tricot lingerie has no bulk and little weight makes it eternally appealing to feminine taste.

Nylon tricot has infinite variety. What with the numerous denier weights of nylon, the varieties of nylon tricot fabrics for lingerie are potentially innumerable. Already there are the permanent accordion pleated fabrics, the nets, lacy overall designs. These exquisite fabrics lend themselves, too, to a

Turn to Page IV



Vanity Fair

Nylon Tricot . . . T

The Most Desirable Lingerie Fabric in the World Today

BACKGROUND (continued)

range of distinctive colors and tints. Vanity Fair lingerie colors have established a new trend, making fashion history with subtle new shades previously undreamed of for lingerie.

Nylon tricot lingerie is perfect for practical reasons. It has solved the problem of laundering, without the risks of shrinkage or sagging out of shape. It is possible, from the economy standpoint, for every woman today to enjoy the luxury of fastidious and lovely underthings. Women of all economic and social classes . . . the "fashionable" set, girls and women engaged at work or at school, housewives . . . are more busy and more active than ever before. For them it is important to have dainty lingerie that does not absorb soil, that is easy to take care of, that can be quickly swished through suds, rinsed, and dried in twenty minutes, ready to put on without ironing. The practical considerations of nylon tricot are numberless, at the same time that nylon tricot gives the discriminating woman of today smarter and more lovely lingerie than the handmade silks her mother wore.

For example, in the past, only the rich could afford accordion pleated lingerie. Even if the first cost were not prohibitive, the upkeep was, for the cost of dry-cleaning accordion pleats was exorbitant for a middle-class pocketbook. Vanity Fair has brought the exciting glamor of pleats within the reach of the many. The original cost of Vanity Fair pleated lingerie is reasonable and the upkeep is nil, for the pleats are permanent and, throughout a long, lovely life, may be washed repeatedly by the veriest amateur.

Superbly lovely . . . as strong as steel . . . as dainty as a cobweb . . . is the ranking fabric of the present and the future . . . *nylon tricot by Vanity Fair Mills.*

Questions and Answers

Q. ***Is "tricot" synonymous with "knitted?"***

A. **Yes. "Tricot" is a French word that has been adopted in the English vocabulary, meaning a knitted fabric, or jersey. It is not necessary, therefore, to say "tricot jersey." That is repetitious, as though one were to say "jersey jersey." In view of the complete renaissance in knitted lingerie during the last twenty-five years, it is now well-deserved that the term "tricot" be used generally as it is more in keeping with the high-fashion development of this fabric.**

Q. ***Are there various makes of nylon yarn?***

A. **While nylon is a generic term, at present there is only du Pont nylon yarn. Du Pont developed the chemical product and made it available in the raw fiber to the manufacturers of America who use it for all the various commodities which are sold. In other words, it is in error to speak of "du Pont stockings," "du Pont underwear," etc.**

Q. ***What constitutes "proper handling" in laundering nylon tricot lingerie?***

A. **Actually, nylon tricot garments require *less* care than garments made of other fabrics. The few precautions necessary are simple indeed, and it pays to follow them.**

Wash garment in lukewarm water with mild soap.

2. Squeeze-dry; do not wring.

3. Shake out garment to prevent wrinkles.

4. Dry in shade; do not hang in strong sun.

5. Although ironing is not necessary, if ironing is desired use a temperature even cooler than that used for rayon fabrics.

Q. ***Why are unsightly gussets and piecings unnecessary in Vanity Fair Nylon Tricot Lingerie?***

A. **Because the construction of nylon tricot permits it to be cut on the straight of the fabric. This results in exact fitting with absolute comfort and graceful beauty. For example, Vanity Fair includes in its collection a fabulous, entirely seamless style.**

Vanity Fair Nylon Tricot

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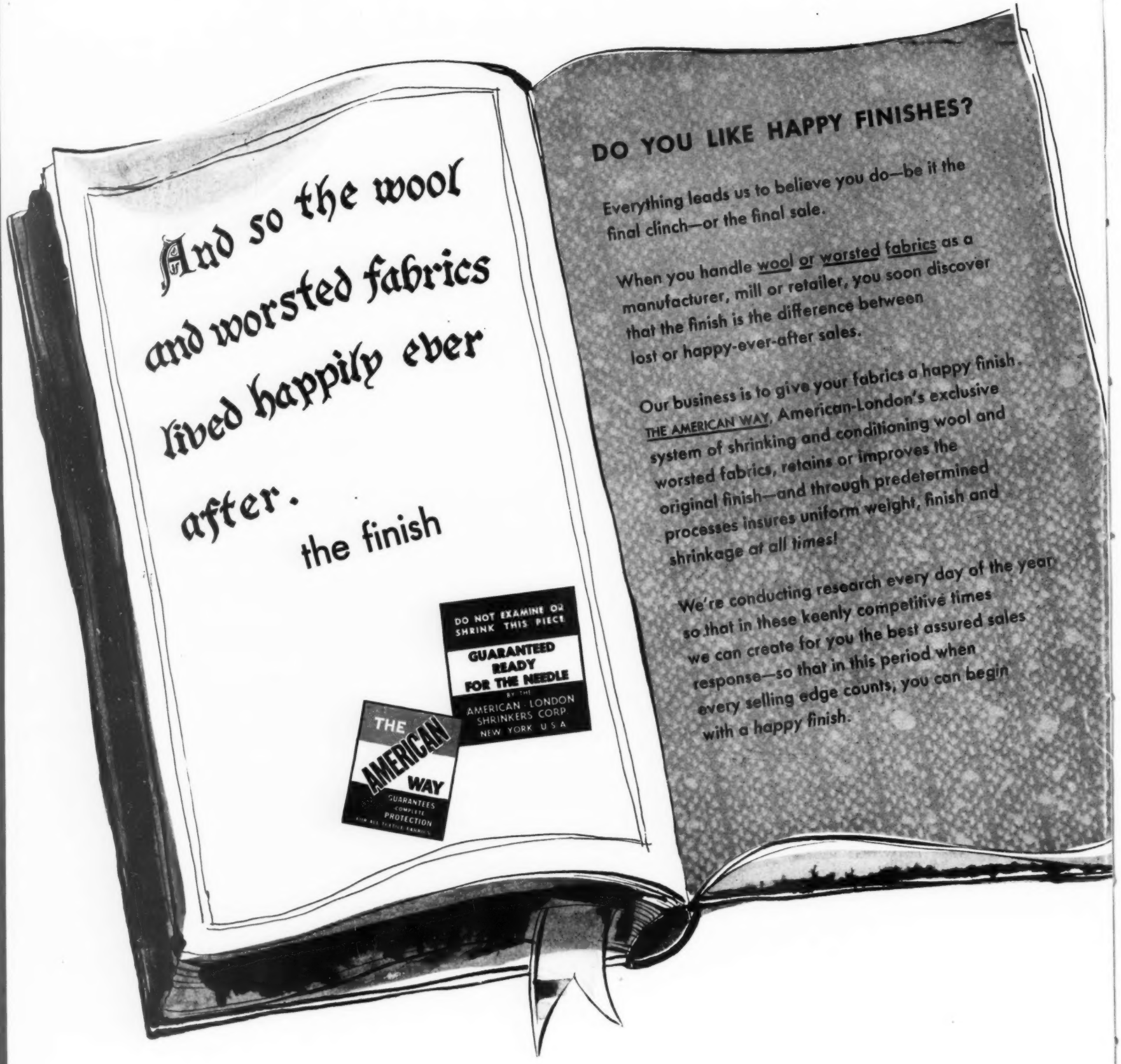
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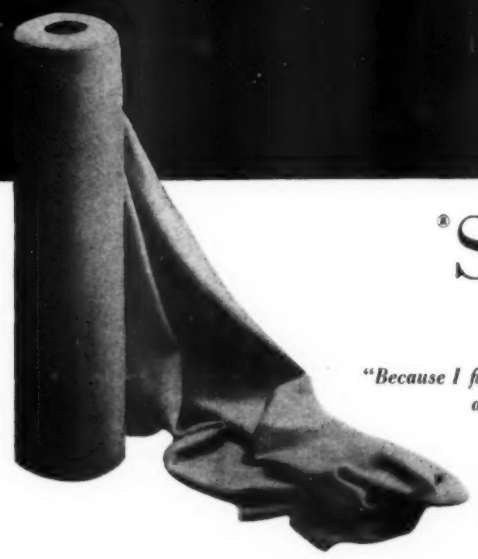

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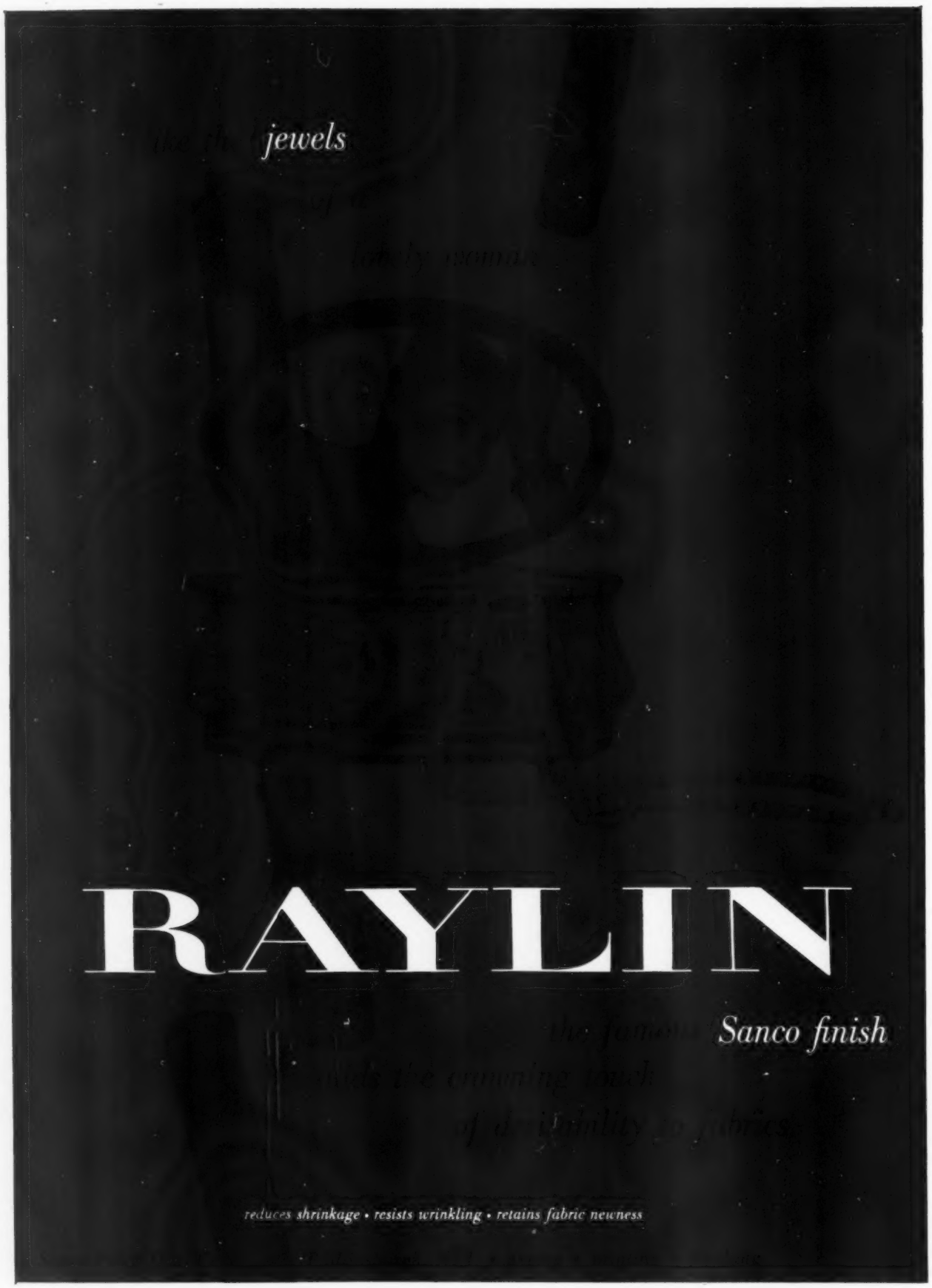
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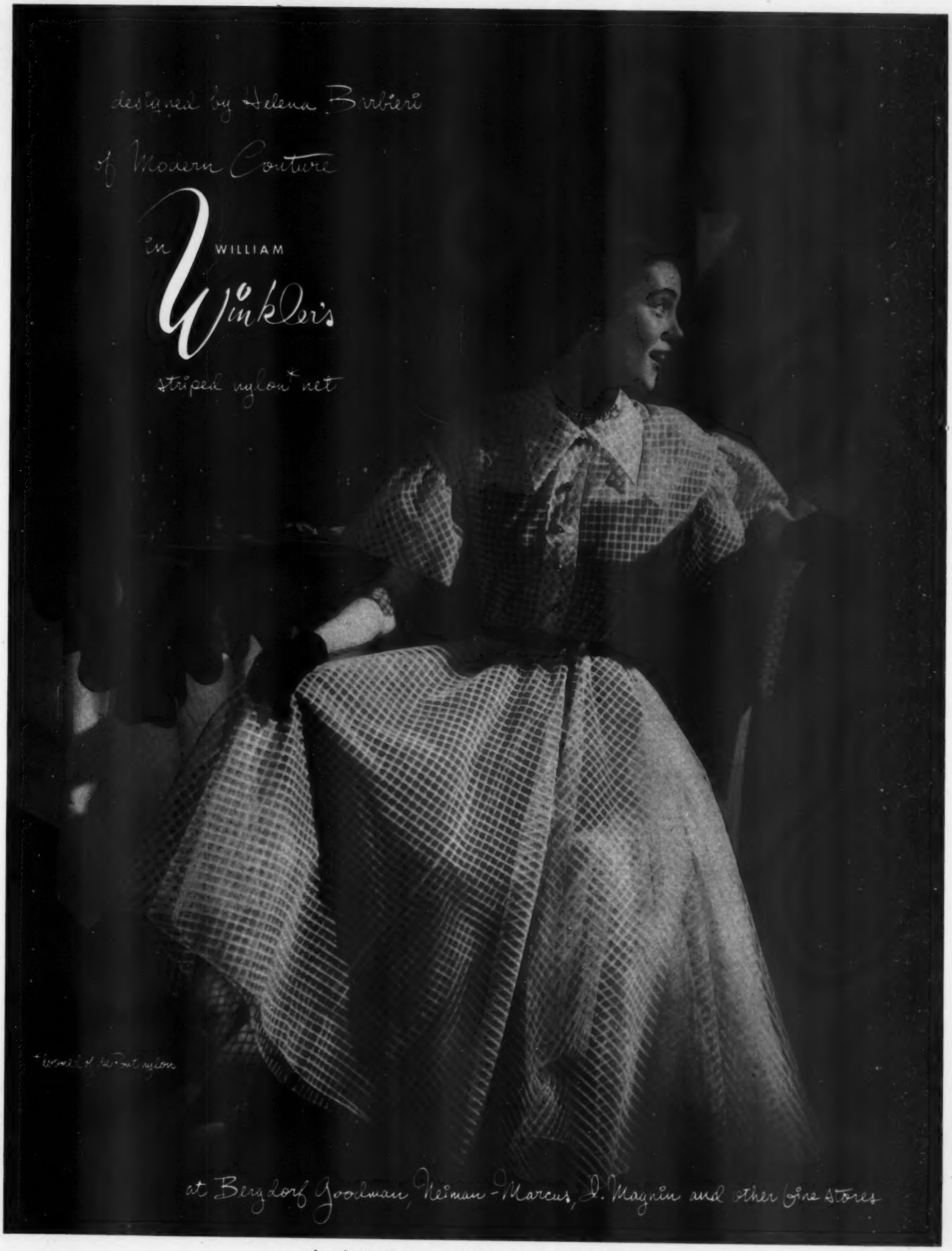
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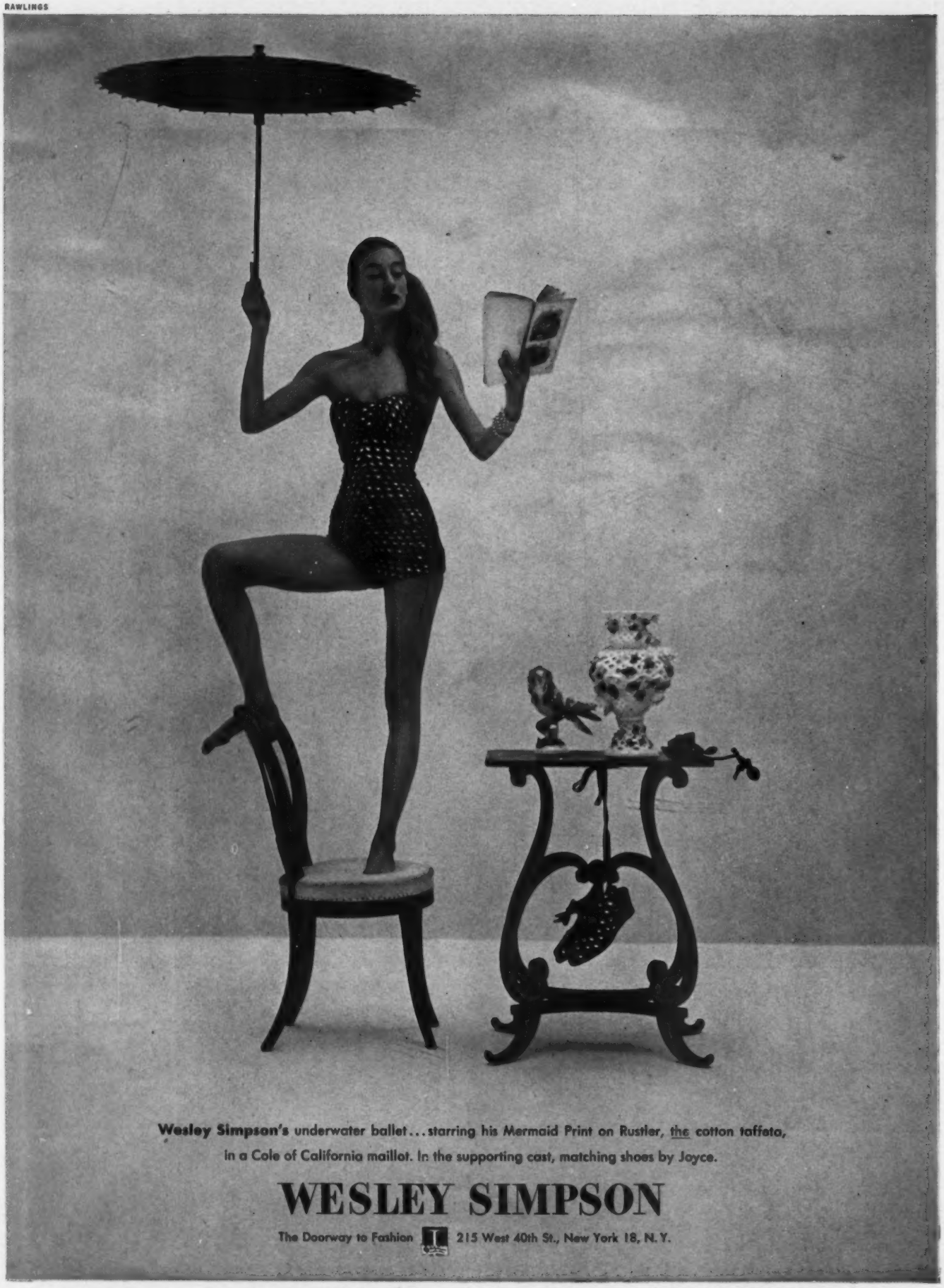
RAWLINGS



Wesley Simpson's underwater ballet... starring his Mermaid Print on Rustler, the cotton taffeta, in a Cole of California maillot. In the supporting cast, matching shoes by Joyce.

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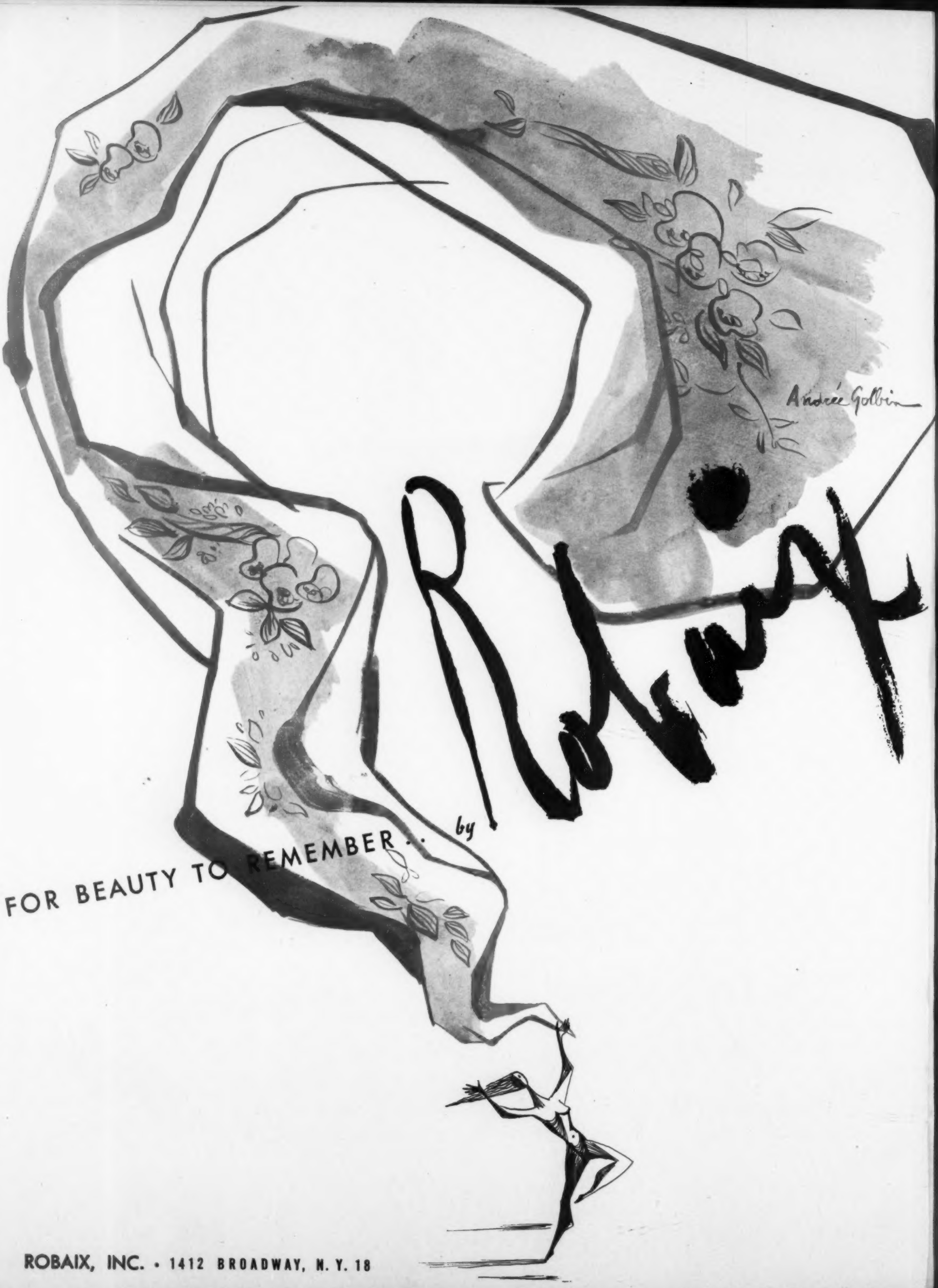

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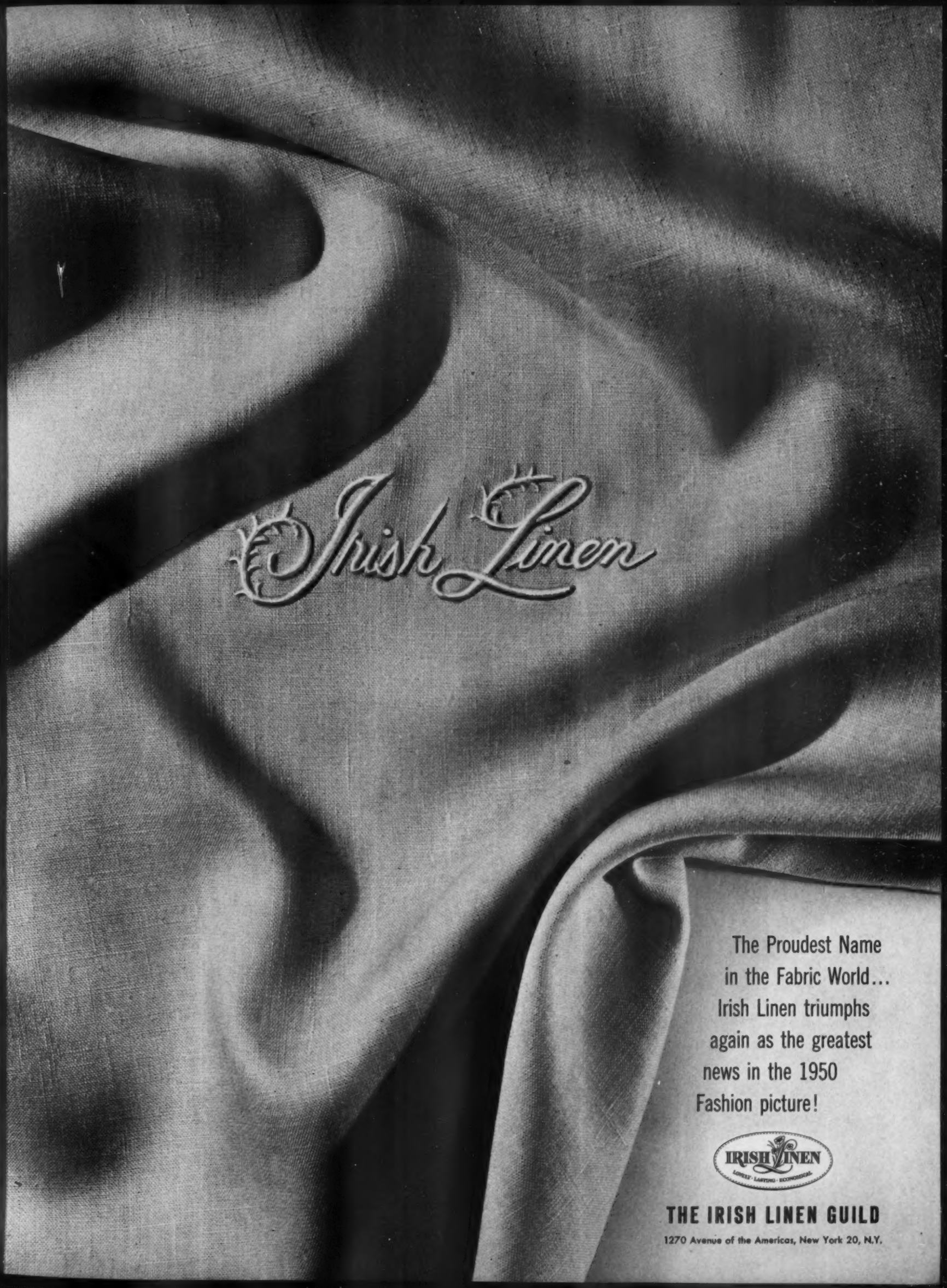
Irish Linen
The Proudest Name
in the Fabric World...
Irish Linen triumphs
again as the greatest
news in the 1950
Fashion picture!
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LOVELY · LASTING · ECONOMICAL
THE IRISH LINEN GUILD
1270 Avenue of the Americas, New York 20, N.Y.

Cafe Excitement

. . . created by the magic of Lastex. The secret of its siren shapeliness is the elastic net which lines the bodice—woven with Lastex yarn, of course. The secret of its sumptuousness is the way the satin has been shirred with Lastex to give it a new richer texture, an opulence superb.

Lastex Reg. U. S. Pat. Off. . . . *the miracle yarn that makes things fit*

an elastic yarn manufactured exclusively by

UNITED STATES RUBBER COMPANY, 1230 Avenue of the Americas, New York 20, N. Y.

lady in the dark

MANY puzzled women shoppers are asking—"Why do seemingly identical fabrics tagged 'rayon' often act so differently in use?"

Here's a fact that sheds light on the subject:

There are *two* textile fibers now sold as "rayon"—and they differ in almost every quality important to you as a consumer. They don't behave the same way in washing and ironing. They don't have the same strength or wrinkle resistance. *Yet they often look alike in fabrics!*

It is for you, the consumer, to decide whether you want the identity of these two unlike fibers to continue to be masked by the name rayon, or whether you want your retailer to identify them for you by the separate names ***rayon*** and ***estron***, as recommended by the American Society for Testing Materials.

To receive a free picture book that shows you in photographs of actual tests the differences between these two man-made fibers, *just send us a postcard.*

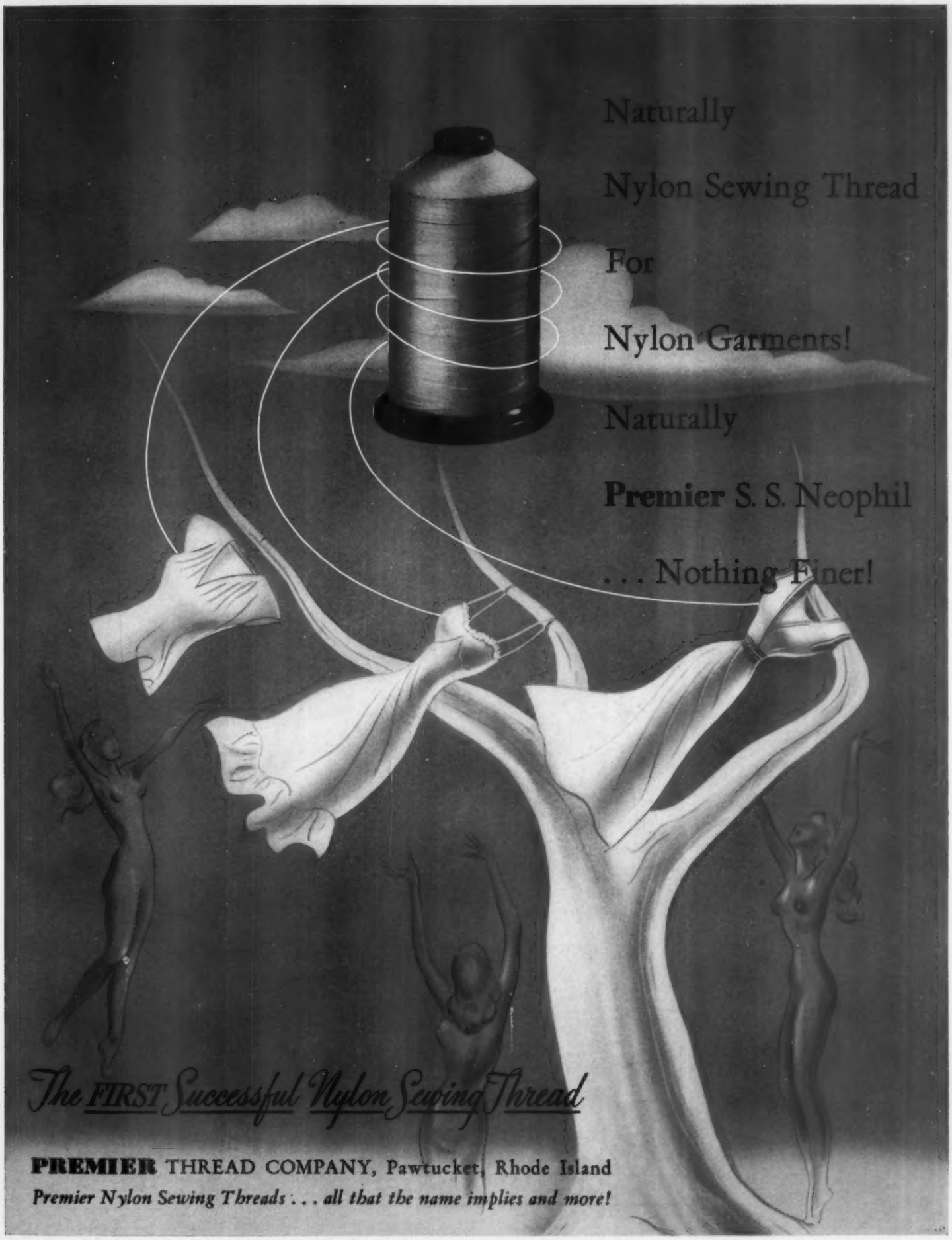
You will find the booklet—"The Tag that Tells the Consumer—WHAT?"—a help in buying fabrics and clothing.

Tennessee Eastman Corporation

10 EAST 40TH STREET, NEW YORK 16, N. Y.

American Textile Co., Inc.
25 East 31st St., New York 16 • Mills: Pawtucket, Rhode Island

*Reg. U. S. Pat. Off.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The FIRST Successful Nylon Sewing Thread
PREMIER THREAD COMPANY, Pawtucket, Rhode Island
Premier Nylon Sewing Threads . . . all that the name implies and more!

IT'S A
WONDERFUL FEELING . . .

Wonderful, that preview feeling of Spring. Wonderful, too, the new feeling of resort and springtime fabrics . . . the new textures that cotton takes on. Soon, you'll see Galey & Lord's three-dimensional dobbies, piques, and barathea-weave cottons. Their crisp, dressed-up look can make an entirely new thing of Spring!

Galey & Lord, inc.
fabrics from
Burlington Mills
57 WORTH STREET • NEW YORK

*MADE WITH DUPONT NYLON.

Breath of spring...**Nylon*** filled marquisette...from the current collection of Fabrics woven by Stehli.

Stehli & Co INC

1372 Broadway, New York 18, N.Y.

Newlon*

the never-before fabric
for easy living ever-after

For sport clothes you wear
and wash like nylon stockings
... ironing optional.

In jubilant plaids and checks,
with a texture all its own,
NEWLON ushers in
a new fabric era.

•

A NEWNAN FABRIC
100% Spun Nylon

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*®Newnan Cotton Mills for YARNS AND FABRICS
made of spun nylon and nylon blended with other fibres.

selling advantages
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light weight • super strength
• washable • shape-retaining
quick drying • shrink-proof
moth-resistant • mildew-resistant

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by
CLARENCE BROWN

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"This Merchandise
Is Safe to Buy"

THE FINEST COTTONS MADE

Mac-Fa

WITH THE HAND AND TEXTURE OF SILK

Bert Levi Exclusive Fabric Fashions include BELCO organdies, IVEL ginghams, chambray, piques, batistes, and novelty rayons: bengaline, ninon and 50" satin jacquards.

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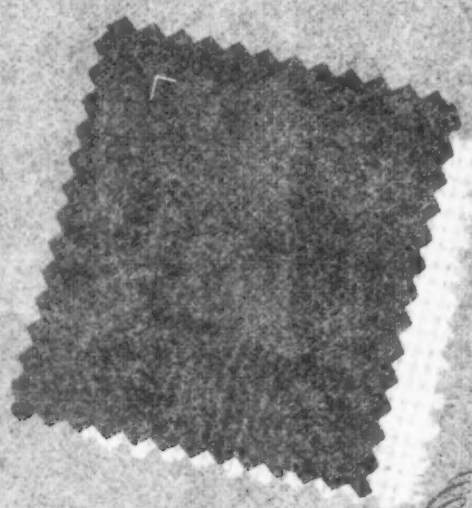

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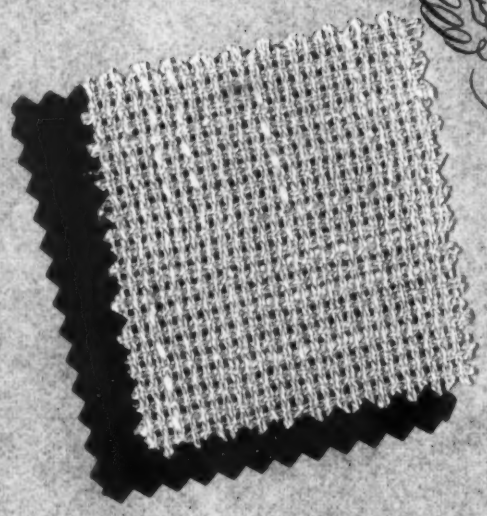
Mall

FABRICS for



Gypsy

An exciting new textured rayon and cotton fabric for sportswear. Cool, crisp, washable, crease-resistant.

These are just two of the many spring fabrics which includes plain and print rayon sheers shantungs surra

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Superior Fabrics

Gypsy

MADE IN U.S.A.

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for **SPRING**

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A repeat success all-rayon fabric. Washable, crease-resistant. Available in a full color range.

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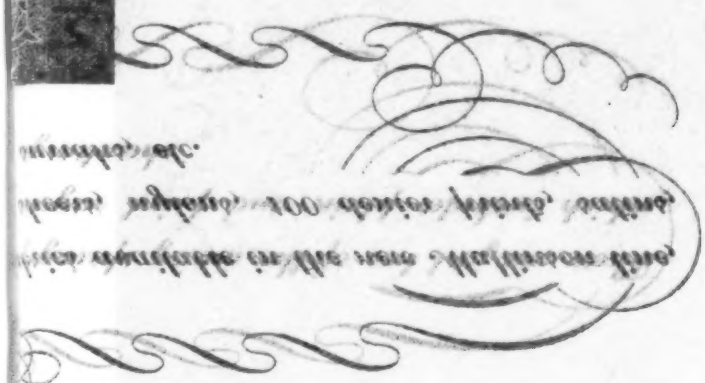

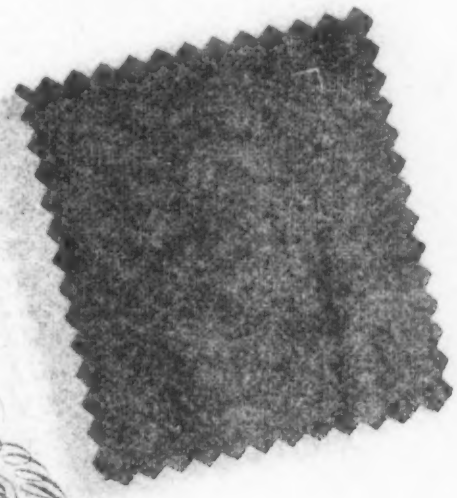

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A refined success suit-
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able in a full color
range.

Mills

Spring

AS NATIONALLY ADVERTISED

IN A

fabric by Beaunit...

Ile de France, flagship of the French Line . . . 45 330 gross tons, carries 1350 passengers.

the unmistakable French touch

We've captured the gaiety and spirit of France itself in this Paris-designed floral print, so deftly interpreted in 100 denier Sensation rayon crepe . . . a Beaunit *Seal of Merit* Fabric with a wonderful touch and drape all its own. The lovely French-inspired dress is a De Lane Fashion, featured at leading stores.

The label on fashions you can afford

SEAL OF MERIT
B
FABRICS

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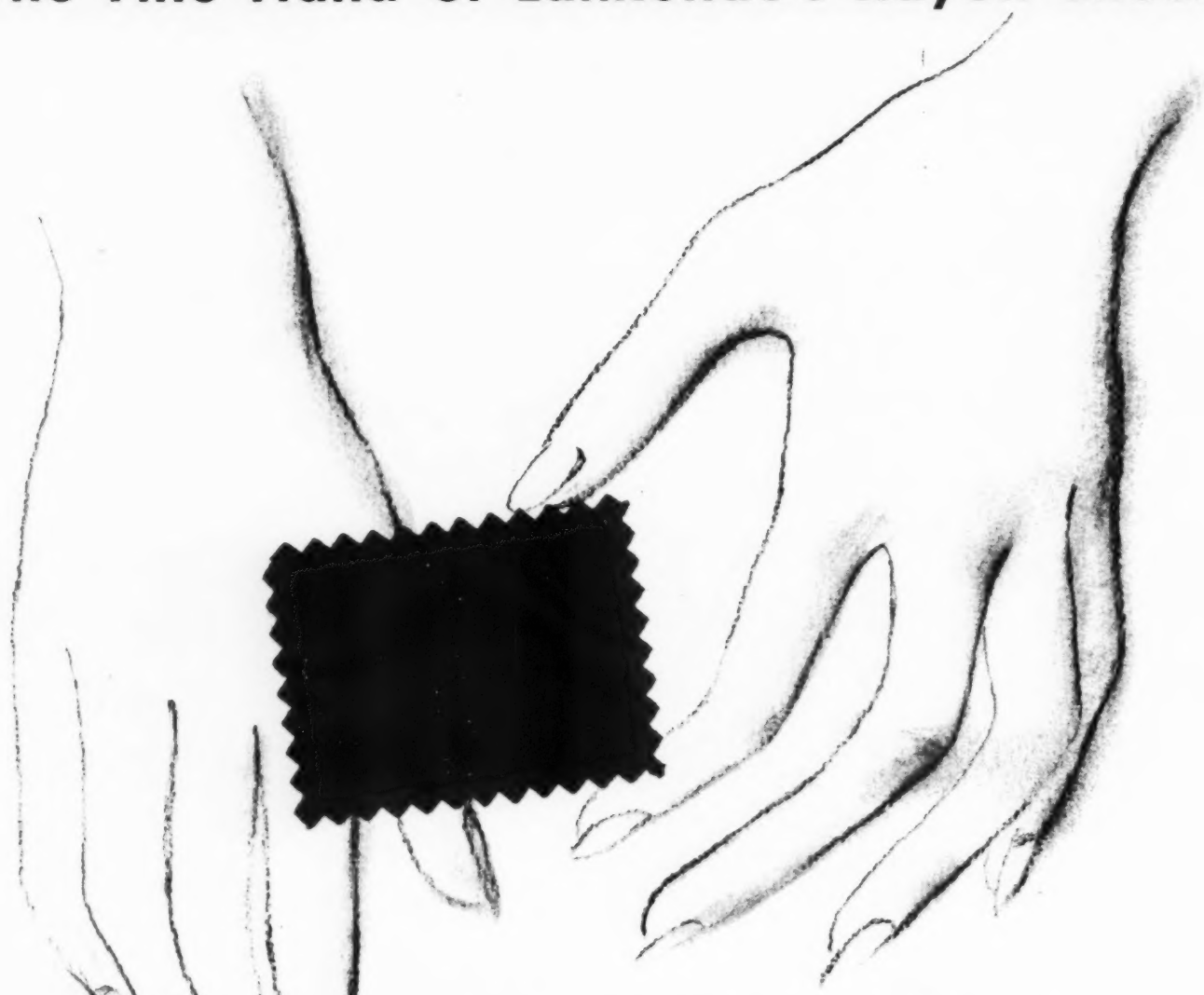
The Fine Hand of Lankenau's Rayon Sheen...



Tops for saleable Toppers... Coats... Suits...

There's something about the wonderful feel, the high-fashion look of Lankenau's new rayon Sheen that makes it just right to drape to the lines of your newest Spring collection.
Clear and true in tone, it will highlight the newest styles. Crease-resistant and long-wearing, it will make them most practical and expensive-looking.
Of excellent value, rayon Sheen will stand on its own merits for sales.

ART IN FABRICS
Lankenau

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The Perfect Nylon and Acetate Blend

For Fine Apparel

Blouses • Sportswear • Dresses • Lingerie • Children's Wear
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From the test tubes of Science
to the Showrooms of Fashion

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Permanently Yours...
with a *Bellmanized®*
STARCHLESS CRISP FINISH

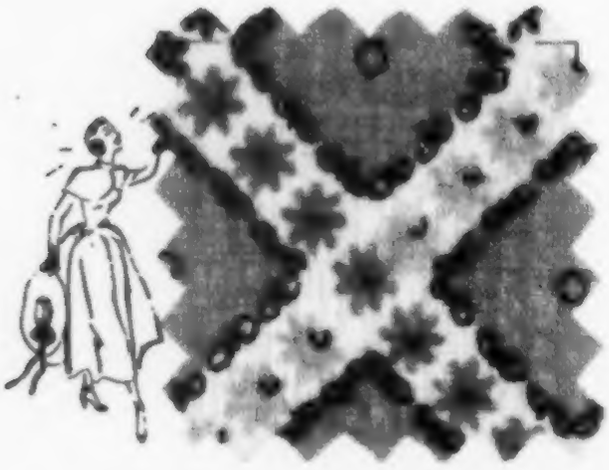
...with a BELLMANIZED Starchless Crisp Finish, the season's smartest organdies, lawns and other sheer cottons stay miraculously fresh and crisp without starching...

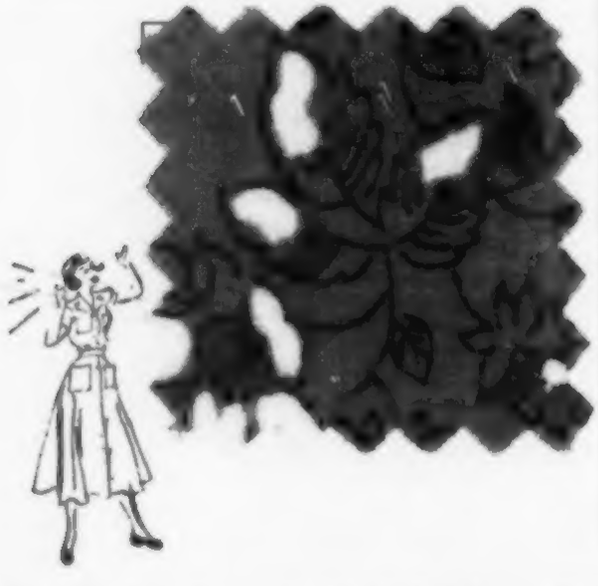
BELLMAN BROOK BLEACHERY CO., FAIRVIEW, N. J.

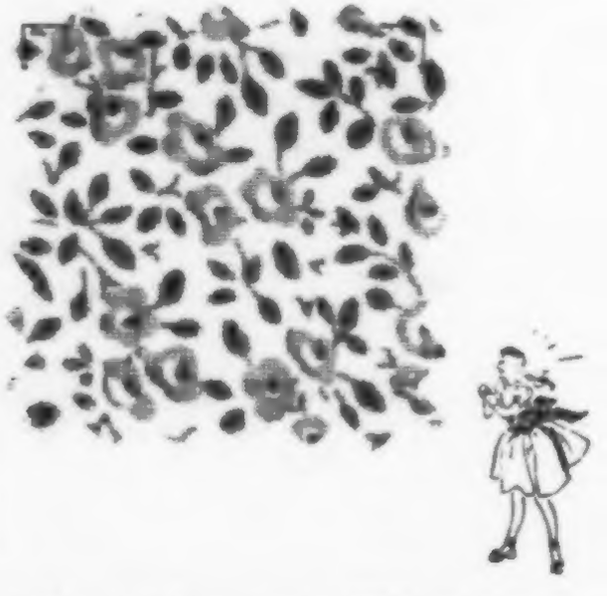
*NO STARCHING...:BECAUSE BELLMANIZED FINISH SEALS THE CRISPNESS RIGHT INTO EVERY FIBER!

EXAMPLES OF *Bellmanized* FINISHED COTTO

(Just a few of the many types of sheer fine cottons that are Bellmanized.)







Note the clear vivid definition of the colors, and patterns. This is because the printing has a background surface that is clean and free of fillers and fuzzy lint. *Bellmanized Finish has opened new fields of fine styling and fashionability for cottons.*

D COTTONS
Bellmanized.)

is is because
f fillers and
styling and

FOR THE

permanent beauty

OF COTTONS

In curtains —
In sheer piece-goods —
In sheer cotton fashions —

Bellmanized

Guaranteed by Good Housekeeping

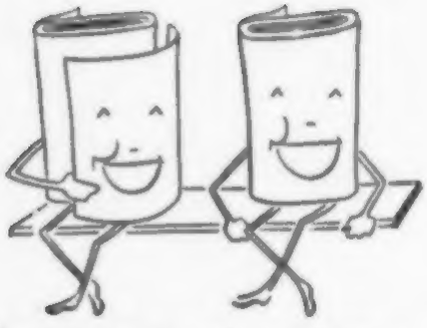
This information courtesy of:
BELLMAN BROOK
BLEACHERY CO.
FAIRVIEW, NEW JERSEY

A

COTTON DRAMA

WITH A
SURPRISING "FINISH"

CAST
"A" AN ORDINARY COTTON
"B" BELLMANIZED COTTON



Behold two cottons, crisp and new . . .
"A" is crisped with starch or such —
"B" is Bellmanized clear through
With a magic "finishing touch."

On damp days "A" goes limp completely —
Droops, and utterly "loses face,"
"B" comes back both crisp and neatly,
Clear and chic and full of grace.

On wash days "A" emerges sleazy —
Out come starches, gum, or glue . . .
But "B" is washed and ironed easy,
Then up it perks, as fresh as new!

"A" must be made up all over —
Starched again, as you can see . . .
BUT BELLMANIZED remains in clover
Wildless . . . lintless . . . starchlessly!

HOW

Bellmanized

STARCHLESS FINISH IMPROVES THE BEAUTY AND BEHAVIOR OF COTTONS

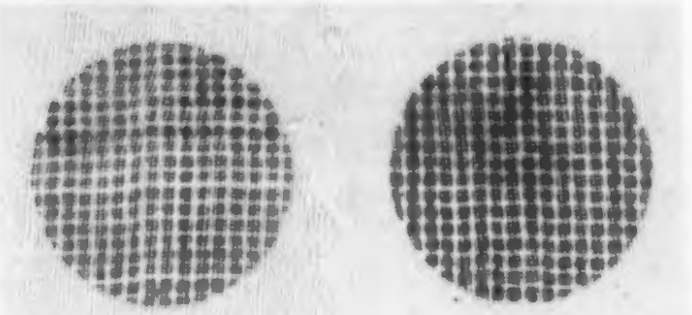
BELLMANIZED STARCHLESS FINISH is a patented starchless process used by leading manufacturers and converters to enhance and protect the quality of their sheer piece-goods, curtains, etc.

BELLMANIZED FINISH eliminates the use and need of starch in laundering sheer cottons.... Spares you time, money, effort, guess-work.

By chemically sealing down each cotton fiber, BELLMANIZED FINISH produces a continuously crisp, smooth, firm yarn — whether in dresses, curtains, or piece-goods.

BELLMANIZED COTTONS won't wilt in damp atmosphere . . . won't develop dust-catching lint or fuzz . . . won't go limp from perspiration . . . won't soil as easily as cottons with sticky fillers . . . won't wear out as quickly because they need laundering less frequently. *WILL* remain permanently beautiful to the eye and the hand for the life of the fabric.

FEEL THE DIFFERENCE



SEE THE DIFFERENCE

On the left, you have an ordinary starched cotton after washing . . . limp, clouded with lint, and badly in need of more starch. Notice the microscopic picture of this cotton. Now that the starch has been washed out, the threads have "fluffed up" giving this cloth its fuzzy, wilted character.

On the right, you have a BELLMANIZED starchless finished cotton, after washing. Observe that it has lost none of its finish or transparency. It has not become limp or linty. Since each fiber is lastingly sealed down, the clear, screen-like texture is the same after washing as before.

STANDARD TESTS PROVE THE LASTING QUALITY OF BELLMANIZED STARCHLESS FINISH.

Just wash... And Iron...

YOU USE NO STARCH ON A BELLMANIZED COTTON

WRINKLE-RESISTANT COTTONS BY

EVERFAST*

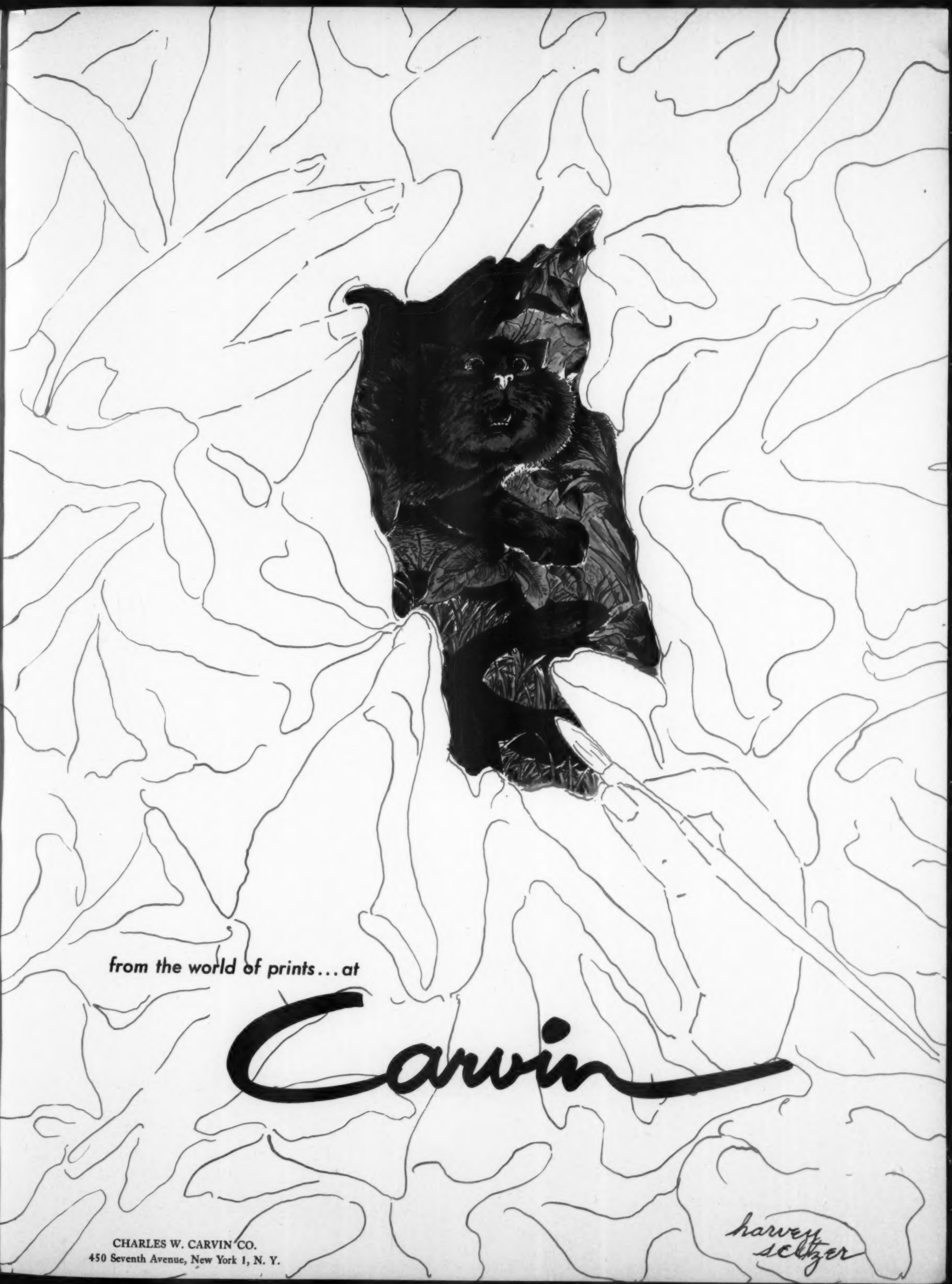
Exotic Haitian prints, more beautiful and wrinkle-resistant than ever, because they are new EVERGLAZE† products.

Left to right: Joset Walker play dress about 22.75; a patio dress by Sara Ripault about 40.00; Carolyn Schnurer bathing suit about 15.00. At fine stores everywhere.

EVERFAST FABRICS, INC. • 40 WORTH STREET, NEW YORK, N.Y.

*Reg. U.S. Pat. Off. †Trade Mark J. B. & S. Co.

McCall
THE ALL PRINTED PATTERN...
perfection in tissue
triumph in fashion
80
years of fashion progress 1870-1950



from the world of prints... at

Carvin

CHARLES W. CARVIN CO.
450 Seventh Avenue, New York 1, N. Y.

harvey seltzer

"Lurex has illuminated the whole field of fabric design with its never-tarnishing beauty. *The fact that it not only dry cleans readily but is completely washable as well makes it a natural fiber to enhance fine cottons . . . to recapture in modern fabrics the rich magic of the old."*

Miss Blaker

Fabric Designer
Galey & Lord, Inc.

Thank you, Miss Blaker!

Made with the metallic yarn that never tarnishes

Lurex

© THE DOBECKMUN COMPANY

Lurex® is dependable, works readily and adds an eye-appeal to fabrics that will last as long as the fabric itself, because:

LUREX *YARN NEVER TARNISHES*

You can use Lurex metallic yarn with confidence because it never will go dull or black—is odorless—dry cleans or launders readily—is soft, pliable, non-scratching, and is light in weight.

Lurex comes in rich natural metal tones and a sparkling selection of metallic colors styled by Dorothy Liebes. It can be woven or knitted with both natural and synthetic fibers. In the fabric, Lurex requires no special handling on the cutting table.

See the Lurex color pages currently appearing in Vogue, Harper's Bazaar, House and Garden, House Beautiful and Interiors.

Lurex **The Metallic Yarn That Never Tarnishes**

Manufactured and Distributed by **THE DOBECKMUN COMPANY**
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Our Technical Staff is always at your service.

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Fabric Right

Price Right

And available now!

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their third dimension is design!

Something to seize upon . . . these remarkable new semi-sheer cotton fabrics that have the airy grace of sheers and the draping quality of silk mulls. Wonderful for the new shirred, draped, manipulated styles. The exciting geometric and floral designs come in fifty color combinations! Washable and Sanforized*, too!

*Residual shrinkage less than 1%

ERENMADE FABRICS Inc., DRESS GOODS DIVISION OF **REEVES BROTHERS Inc.,** 54 WORTH STREET, NEW YORK 13, N. Y.

Jacques Fath

design adapted by Stacy-Star

to enhance the American figure most

entrancingly. Contour-close strapless

dress and cover-up jacket . . . in the

softly radiant fabric most certain to

define their chic—A Hafner print

woven of silk and Bemberg rayon yarn.

Significant of the ever-increasing

use of Bemberg for fabrics to

interpret the highest expressions

of the dress designers' art.

Exclusive with Russeks' stores

BEMBERG®

Aristocrat® of Rayon Yarn

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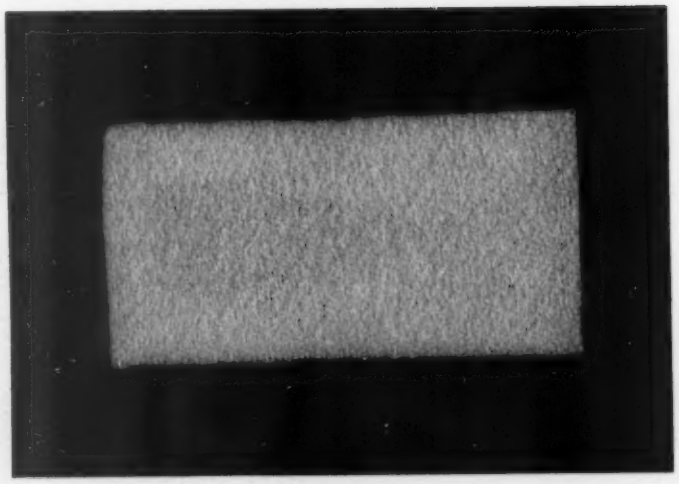
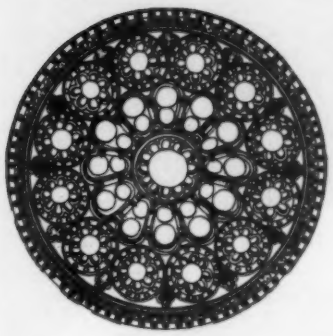


One of a series
of Stained Glass Colors in Fleece . . .
by Stroock

Visit to Chartres . . .

Detail of "Beautiful Window" (South), Chartres
Early Afternoon — Autumn

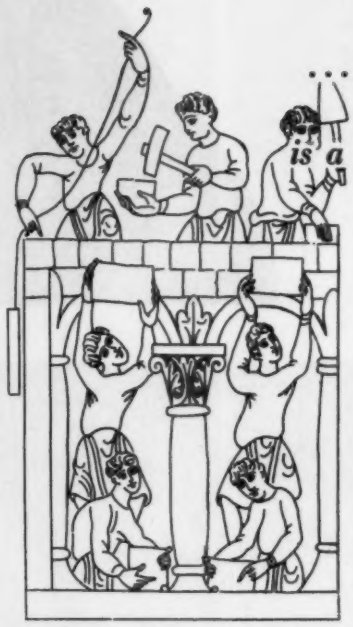
The American stained glass authority and craftsman, Mr. Charles J. Connick, in sketching "Beautiful Window," noted: "The figure of 'La Belle Verrière' is always memorable, but its brief periods in direct sunlight, when the heavy buttresses fail to shade it, are worth days of watchful waiting."



visit to Chartres . . .

THE impulse of mankind toward the noble and beautiful is clearly manifested in the Cathedral at Chartres. Here, in a tiny village set on the flat plains north of Paris, men and women erected what many people believe to be the most sublime work of man in the western world. ¶ *Because there are certain ennobling experiences from which one emerges a richer individual, we believe that your visit to Chartres . . . in the succeeding pages . . . will be of inspiration.* ¶ *One leaves the Cathedral feeling uplifted, quite apart from the religious. As one moves from a study of the exterior architecture, and is greeted by the astounding profusion of intermingling color within, there are many lessons to be learned . . . much of inspiration to be gleaned.* ¶ *Who were the men who carved these works . . . who painstakingly blended heart with their labor to achieve the masterpieces of coloring? They remain unknown; humbly, without acclaim, they performed their work. But what souls they had! For it is known that in order to work on this masterpiece they had to be pure of heart and in a state of grace.* ¶ *It has been said that to appreciate to the fullest the beauty of the Chartres colorings one must understand that those who produced its famed windows mixed both sunlight and soul with their paints. A trip to Chartres confirms this; within the limits of mechanical means, we try in these pages to convey the merest hint of what awaits the visitor to the Cathedral.*

. . . for a few of the many aspects of Chartres, please turn the page



. . . the history of the Cathedral is a Story of Inspired Determination

IN THE YEAR 838 the Danes swept down to Chartres and destroyed the church of that village. Bishop Gislebert started, at once, the work of reconstruction. Of the church then built, only the martyrium (now commonly called Saint-Lubin's Chapel) remains.

On the night of September 2, 1020, fire destroyed this structure; but Saint Fulbert, then bishop, devoted his genius, piety and science to the endeavor of building the church anew. In response to fervent letters, he received magnificent aid from King Robert and other sovereigns of Europe. But the magnificent church he left as his monument was again injured by fire in 1134; both the front and the bell tower were damaged.

Rebuilding began, with the north tower completed about 1150; the south tower, spire and all, was finished about 1160. But fire struck once more in 1194, sparing only the crypt, the towers and the newly built front. The Pope's Legate happened to be in Chartres at the time; he gathered together the clergy and the people, and roused such enthusiasm that they vowed they would raise a new and even more splendid church.

All classes shared in providing both funds and labor for the work. Under the guidance of an unrecorded master the church, begun in 1194, was roofed in 1220. There is unity of style throughout . . . evidence that one great mind designed the plans. So diligently was the work carried forward that the Cathedral as a whole, and as it now stands, was completed in 1260 when it was dedicated officially, though minor work went on afterwards.

Thus, after centuries of a disaster-pursued history, the magnificent Cathedral at Chartres stands firmly as a challenge to adversity . . . an inspiration to those who would sometimes falter in lesser tasks.

RODIN on CHARTRES

I SHALL not waste my day! We are going to Chartres.

Chartres the most splendid of all our cathedrals! Is it not the Acropolis of France? There, our ancestors produced their greatest work at a time when the genius of the race was enjoying a period comparable to that of Greece at her prime.

Glorious authors of the Parthenon, recognize here the work of your brethren, of your peers. The Gothic artists knew as much as you did about sculpture in the open air. Never have I been more clearly aware of the greatness of human genius. I feel that the growth of my admiration adds to my spiritual stature. Thus a people that would take the trouble to look and try to understand such miracles might be reborn. Ceaselessly I tell my compatriots there is nothing more beautiful to look at, more "useful" to study than the Cathedrals of France . . . and most of all, this one . . .

What is this archaic outline? The Angel! The Angel of Chartres!

What a frame the mighty, quiet buttresses make for him. He bears the hour on his bosom and appears in profile, his body is not emphasized, but swathed in robes like the leaves of the acanthus. His expression is devout, full of wisdom. He brings us the sum of all philosophies. The hour is inscribed on his dial as a sentence is written in a book.

With what authority does this herald emerge from the womb of time.

He is more modern than we are, has more spirit, more youth, more vitality. Beautiful being, sexless siren, oh Angel, thou art adorable in thy graciousness! Thou wast conceived by heroic minds, thou art the last vestige of a sublime century! — Auguste Rodin.

LESSONS TO BE LEARNED

Every great work has lessons for those who will follow them. This is especially true of the Cathedral at Chartres into which so many poured so much of themselves in order that future generations might gain in richness of appreciation and aspiration. From Chartres we can learn many things . . . including these lessons:

WHAT A NOURISHING, tangible and inspiring thing is the quality of beauty! Generation after generation of men and women have left the Cathedral of Chartres with a glow and real satisfaction of fulfillment. It is as though one's whole being had been fed with uplifting impressions.

WHAT MAN CAN ACHIEVE through true brotherhood and cooperation is exemplified in this great work. From every corner of the western world . . . from every stratum of social and economic life . . . from all age groups . . . came those who worked toward the common end. Personal strivings were moulded into the one driving force.

THE MAGIC POWER OF COLOR is nowhere more evident than in the stained glass windows of Chartres, and in the way color is played up against the stone gray of the exterior. In planning the windows, the designers made use of the shifting light of nature, so that as the sun moved from east to west the colors changed . . . to give one the impression of a symphony of color played by a master organist.

INTERESTING FACTS:

The Cathedral is built of hard stone from the quarries of Bercheres, and was brought on sledges the distance of five miles to Chartres.

* * *

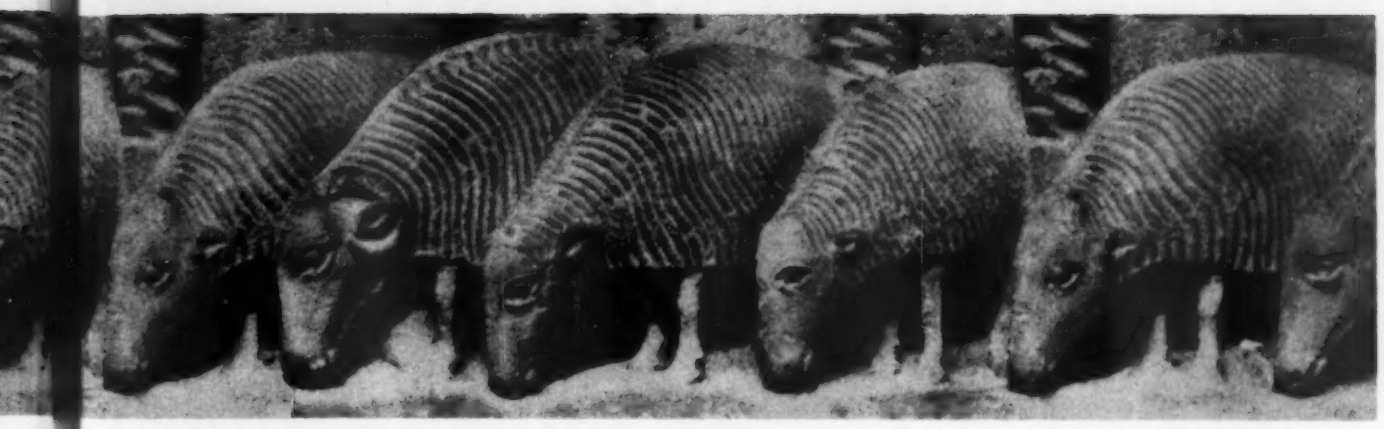
The total length of the structure, on the outside, is 130 metres. The choir, itself, measures 37 metres.

* * *

The old steeple rose 105 metres from the ground, whereas the present steeple towers 115 metres.

* * *

Three Popes knelt on the pavement of the Chartres Cathedral, and Henry IV was crowned here.



FROM CHARTRES . . .

WHAT LOVE OF ONE'S WORK will accomplish is evidenced at every hand. This is no product of workers who toiled for bread alone; the perfection of every tiniest detail is what yields the perfection of the whole . . . unmatched anywhere in the world of architecture and building. Belief in what one does, and love of the thing toward which one is striving, inevitably bring the quality of work to its highest level.

THE FEELING OF SATISFACTION must have been great indeed for those who engaged in the work of building the Chartres Cathedral. Here was a case where men and women worked for the sake of the achievement itself, and not for worldly reward. In complete anonymity many thousands labored to their utmost . . . gave all of heart and hand . . . sought neither acclaim nor pay. There was none of the egotistical striving of our present day and age.

GOOD THINGS ENDURE, whether of stone and steel, or paper and ink. To achieve lasting worth it is necessary to blend thought, effort, knowledge, study . . . and hard work. It should be hopeful to those depressed by a world mired in wars and misery, that the fruits of goodness, truth and faith evidence themselves once in a while.

REMARKABLE ORGANIZATION is typified in the work at Chartres. A finely conceived plan, an efficiently executed program of direction . . . these are indicated not only in the finished structure, but in the existing records of the Cathedral's schedule of work.

No tombstone of king or bishop is to be seen in this church. Out of respect for a building dedicated to Our Lady, the ground is kept pure of all burial.

* * *

Mediaeval worshippers and pilgrims would follow, on their knees, the line of white stones in the centre of the nave.

* * *

A water reservoir was placed inside the north tower in order that the church might be frequently washed out; a practice required because of the vast numbers of pilgrims who were allowed to sleep in the Cathedral since they had nowhere else to rest after their long journey.

This i h
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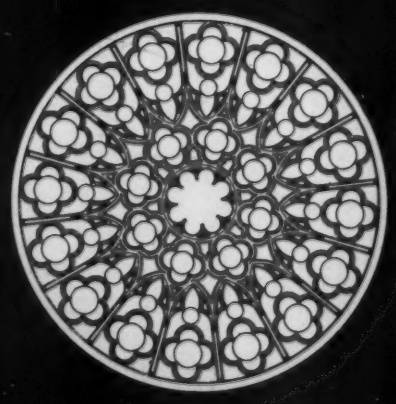
Palette of Rheims Glass Selected by Jacques Simon

This chart of colors was brought by Orin and Frances Skinner when they returned from their work with Monsieur Simon upon the restorations of Rheims windows in 1926.



A SHORT HISTORY OF STAINED GLASS WINDOWS

Tracing the origin of this unique form of Art, America's foremost authority, Orin Skinner, follows the course of its travels throughout the world and through the centuries . . . especially written for American Fabrics.

FROM ITS earliest beginnings, stained glass has had much in common with fabrics. Although windows are not made on a loom, the great creations of color and light appear as woven compositions of glowing tones in ever-changing aspects, possessing much the same spirit of movement that we experience in a rich garment moving with its wearer, or in lovely curtains blowing in the wind. It is this moving and living quality that is one of the chief charms of both materials.

Indeed, a source of inspiration for stained glass was found in the tapestries that were hung over the window openings of mediaeval cathedrals in the winter, to help keep out the cold. The royal and saintly figures and mille-fleur patterns woven into the tapestries, dimly seen in the light, suggested more brilliant and colorful compositions in transparent glass;—for windows are curtains of color, woven in glass, to enrich noble interiors.

Incidentally, it is interesting to realize that, nowadays, glass is actually being woven into fabrics, and our figure of speech has become real.

Color Is Primary Appeal

Stained glass does not depend upon the representation of the human form for its character, although well designed figures in the idiom of the craft give added significance. Its first appeal is through color,—glorious pure color in light, transmitted direct from the sun, and not reflected from opaque surfaces. Therefore, stained glass is the most brilliant color medium known to man. Also, it is probably the most permanent color medium, for well made stained glass does not fade even after centuries of existence.

The appearance of the wonderful old masterpieces of the middle ages has changed to a degree, through weathering and corrosion. The glass has acquired a patina from years of bombardment by the elements, and chemicals in the air. Tiny bubbles have broken through and formed pits in which moisture and dust have collected. Lichen,—microscopic plant growth, has made its home there. But the basic color remains practically the same.

These coloring agents are metallic oxides,—copper, cobalt, selenium, and even gold. Lovely rose tints and deeper cool rubies are derived from gold, while copper is responsible for some of the warmer shades and was used most effectively in mediaeval times. A fine pure yellow is obtained from silver salts that can be fired on the glass after it is made, thus permanently staining it. Indeed, this gold stain may be responsible for the name, stained glass.

Legend of Discovery

Legend accounts for the discovery of gold stain in a curious way. The story is that a young Dominican brother, who was working in the craft, was about to place some painted pieces of glass in the kiln. At that moment he was called from his work by his superior and, as he hastily obeyed the call, a silver button was loosened from his shop clothes, dropping on one of the pieces of glass. When the glass was fired, a lovely yellow stain was found where the button had rested. This craftsman later became Blessed James of Ulm, and is honored as the patron of glass craftsmen. The catch is, just how this poor brother happened to have a silver button!

Relation to Music

Like fabrics, stained glass deals in abstract design rather than in realistic pictorial representation. It is the medium of symbolism both in color and form. It becomes apparent, then, that it is more closely related to music than to other forms of the visual arts. It deals in notes, tones and wave-lengths of color rather than of sound; but we are continually finding more in common in these mediums. And, here again, we find our analogy, for we see the composer's staff as the warp of his fabric of sound, and the notes running up and down, as his woof. We may go further, with a comparison of the glazier's network of leadlines and his notes of harmonious color woven into it.

Origin In Dim Past

The beginnings of the stained glass craft are lost in the dim distant past. We know that the windows of Saint Sophia at Constantinople were glazed, but whether or not the original glass was colored is questionable, and the technique of stained and leaded glass was probably not used until several centuries after the Advent of Christ.

We read that Saint Gregory of Tours placed colored windows in the Church of Saint Martin in the sixth century; but we have no indisputable record of stained and leaded glass windows until about the eleventh century. However, the techniques in use at that time make it very clear that the craft was no new invention.

Many related crafts may well have contributed to the conception of stained glass. There were the plaster and alabaster slabs of the East, pierced and glazed in intricate designs; the cloisonné of Limoges, with its narrow strips of metal separating colored enamels; and, as we have said, the custom of hanging tapestries over cathedral windows.

Moving Spirit — The Abbot Suger

The good Abbot Suger of Saint Denis played an important part in the shaping of stained glass destinies in the twelfth century, as he did in other crafts and, in fact, in many ecclesiastical matters. He was, indeed, a moving spirit in the great school of glass-painting that centered around Saint Denis and Chartres. Some have claimed the earliest windows still existing, for Saint Denis, and Suger as the author of the Jesse Tree, but these claims cannot be supported.

Full figure and medallion windows were characteristic of the twelfth and thirteenth centuries. They were often very large, with great expanses of glass unbroken by mullions. Iron armatures were especially valuable in such instances.

The design and drawing was essentially conventional in style, marked by formal grouping of lines and spaces. Simple foliage

please turn

(*continued*)
and herbage on rocky-looking ground was archaic, but beautiful in design. The imported Oriental-Byzantine classicism was adapted, though greatly modified, and became a living style in the hands of the Western craftsmen. The line-work was vigorous, though sensitive, in order to be seen at a great distance against strong light. They knew their work had to be bold and heavy if it were to register for anything. For instance, it was often necessary to make the black between fingers greater than the width of the fingers themselves in order to be articulate at considerable distances.

Probably the most ancient stained glass still in existence are the five panels devoted to the prophets, in the clerestory of Augsburg Cathedral. They date from about the end of the eleventh century, and are attributed to the Benedictine Monks of Tegernsee.

Drawing with Strips of Lead

The rugged drawing depends almost entirely upon the lead-lines *(see illustration)*, and the frank strong color is in larger pieces than is generally found in the following century. These windows bear a strong resemblance to the early mosaics at Ravenna. Garments of the figures are similar, while crowns and jewelled borders suggest the technique of mosaic. The drawing clearly reveals its Byzantine influence in common with all western art of the times, but the feeling is Hellenic by way of the Rhine through Ravenna, Venice and Rome,—a static expression.

While Augsburg is accredited with the oldest glass, the Ascension Window of LeMans Cathedral in France is just about as ancient, although in style they have little in common.

These figures also definitely bear the Byzantine touch, but there is a sharp distinction. They belong to another Byzantine tradition,—the Syrian, from Spain and the Mediterranean Sea route, a pure Oriental tradition,—dynamic in style.

The great east Crucifixion Window of Poitiers Cathedral really belongs to the early twelfth century, although it is actually dated in the opening years of the thirteenth.

Its quality of design and drawing is so definitely related to the earlier windows, that it clearly represents a hold-over from the earlier technique,—a thing that often happens, to the confusion of antiquarians.

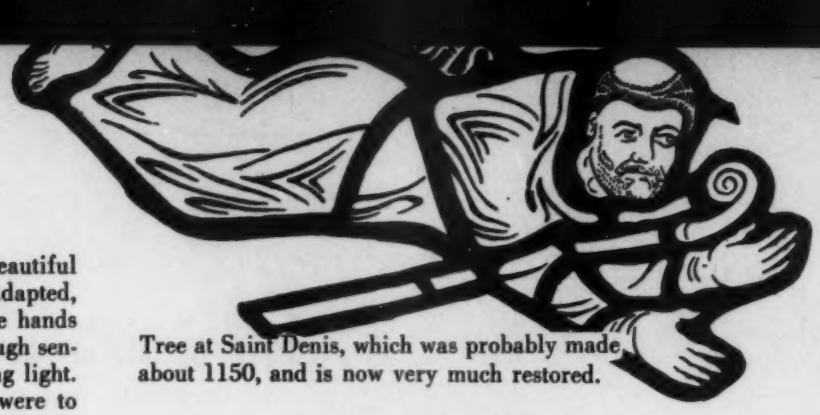
In the manner of its beautifully designed figures, it is so much like the Ascension Window at Le Mans that one wonders if the master of that window or his faithful followers may not have designed this one.

THE STAINED GLASS OF CHARTRES

THE CATHEDRAL OF CHARTRES in France is the great treasure house of twelfth- and thirteenth-century stained glass. It provides a perfect setting for its magnificent jewelled windows, and the fact that it is almost completely glazed in full rich color adds tremendously to its effectiveness, for conflicting, light windows can ruin the value of colorful stained glass.

The earliest windows are those in the western façade where we find three magnificent twelfth-century medallion windows,—the blue Jesse Tree, the Story of Christ's Life at the center, dominated by Our Lady and the Holy Child, and the warmest window at the left devoted to the Passion of Our Lord. Above these is one of the three celebrated rose windows of Chartres Cathedral.

The Jesse Tree is the most glorious and mysterious of all blue windows because of the activity of its color in light. The entire design, with its use of prismatic color, gives every advantage to the blue. It is probably dated about 1145, evidently having escaped the fire of 1194. It is, therefore, earlier than Abbot Suger's Jesse



Tree at Saint Denis, which was probably made about 1150, and is now very much restored.

La Belle Verrière

But perhaps the most magnificent glass remaining to us is the window in the south ambulatory known as Notre Dame de la Belle Verrière *(reproduced in this number of A. F.)*. The central figure holding the Christ Child was also rescued from the fire of 1194 by some devout citizen of Chartres who undoubtedly risked his life to save it. Some equally devout craftsman of the thirteenth century furnished a perfect setting for it, in glass designed to tell the story of the First Miracle of Our Lord at the Marriage Feast of Cana, and the Temptation in the Wilderness. In its coherent and beautiful expression, it marks the humility as well as the skill of that thirteenth-century craftsman, who would not celebrate himself but who made his work serve as an introduction and framework to the glass of that other master of the twelfth century.

The early craftsmen in stained glass worked in obscurity, and the name of only one is known to us. A small figure in one of the thirteenth-century medallion windows in Rouen Cathedral bears a scroll inscribed in Latin, "Clement of Chartres made me."

Guilds Contributed to Chartres

Some of the most attractive medallions in the rich treasure-house of Chartres are devoted to the guilds who gave many of the windows. These guild-marks or craft-signatures offer interesting insight to the life and customs of the times; they mark the donors as active members of Church and Society, but not as advertisers in the modern sense.

We find the Coopers and the Wheelwrights hard at work at their trades; the Sculptors with their carvings tilted at an angle at which they worked so that they could always see and feel it in perspective; the Vintners and Inn-Keepers; the Bakers, Furriers, Drapers, Weavers, and many other craftsmen of Chartres.

All of these windows were removed from the Cathedral at the first alarms of war, by a group of well trained volunteers working from scaffolding held in readiness. The glass was sent to an abandoned quarry at a considerable distance from the Cathedral, where it remained safely throughout the war. On the way to its hiding place, the train moved out of one station where it had stopped briefly, only a few minutes before the spot was totally destroyed by aerial bombs.*

As one stands before a stained glass window, with the light streaming through, it appears to be a thing of evanescent beauty,—light and airy, giving no impression of the tremendous weight of lead and glass which went into its construction. Its creation seems spontaneous and effortless; and that is as it should be, for great works of art conceal the thought and toil involved in their creation.

The Construction of the Symphony

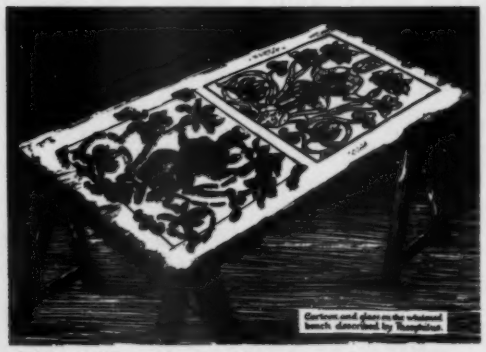
However, the production of stained glass windows is a long and difficult process, requiring highly specialized skill and abilities. First, an experienced designer must study the location and setting in which the window is to be seen. He must take into account the direction and quality of light which will illuminate it. He must consider neighboring buildings and trees whch may eventually obstruct the light. He must note the distance from which the window will be most often seen,—its relation to neighboring windows, and even those farther away, for his window may be only one instrument in a great symphony of interplaying color and light.

please turn

**Mr. Skinner, the writer, relates that he was told this story of the narrow escape of the Chartres windows by the Cathedral architect, Jean Mauneury.*

Sandwich Glass Medallion

From the notes of Charles J. Connick: "The history of glass-making in America is not without its own romantic glamour. . . . I am not the only one to be astonished at the great range of pure colors in early Sandwich glass. . . . They sing forth in lustrous splendor when they are arranged in medallions to hang in windows against changing light. When fragments of Sandwich glass were first brought to my attention by a friend who had leased the old factory, I thought at once of the glassmakers of the twelfth century in France."



The making of a window from the whitened board which served for working-drawing as well as for work bench.

Alfred G. Rolfe Memorial Window
— Courtesy of Hill School

(continued)

He must keep in mind the architectural character of the structure and harmonize his design with it, for stained glass is the handmaid of architecture.

The Actual Making of Stained Glass

When the designer has visualized his creation in his own mind, he proceeds to set it forth in a small scale color sketch so that he may share it with others. This sketch becomes the guide for the further development of the window through the full sized drawings, the cutting of the actual glass, its painting and glazing.

The cartoon or working-drawing is generally made in black and white, and further develops the detail suggested in the sketch. It shows the actual positions of leadlines, and the principal painted lines. Structural and reinforcing bars are thought out and placed in the drawing, for a window must be built to withstand the "battering siege of wreckful days."

The leadlines are then traced through to other sheets of heavy paper, one of which is cut up to form patterns for the separate pieces of glass; and here an ingenious little device is used to prevent the window from coming out larger than the drawing when the strips of lead are placed between the pieces of glass. A double-bladed knife, or triple-bladed shears, is used to cut the patterns,—at the same time cutting out and eliminating a narrow strip of paper just the width of the lead.

The Cutting and Assembly

The glass is now ready to be cut. The paper pattern is laid on a piece of the desired color and, with a diamond chip embedded in metal, or the ordinary little steel wheel, the cutter makes a fracture in the glass all around the pattern. This fracture is deepened and broken through the glass by tapping it with little blows from the heavy handle of the cutter, and any final shaping of the piece that may be necessary is accomplished with the aid of soft iron pinchers known as gróziers.

It is advisable to assemble the pieces of colored glass on a plate-glass easel, holding them there by means of beeswax, so that the relative colors can be studied in the light, making any necessary changes before they become more difficult.

The glass is now ready for further development in painted line and texture, accomplished with metallic pigments mixed with finely powdered glass. It is this judicious painting that serves to define outlines and refine shapes, adding pattern and texture to the glass, and bringing the composition into closer harmony.

The Firing and Assembly

The painted glass is then fired in a kiln to about the melting point, causing the vitreous paint to become a permanent part of the glass itself. Often, after this firing, the painting is further refined which, of course, requires a second firing.

The painted and fired pieces must now be assembled in strips of lead that are molded to the shape of the letter H. This forms a channel to receive the glass on either side, with a core in the center, corresponding to the strip of paper that was eliminated from the patterns. The lead is pliable enough to be easily bent to the irregularly shaped glass.

A drop of solder melted on each joint where the leads meet insures a firm framework. It only remains to rub a water-proof cement into all the crevices between lead and glass, and to press down the lead flanges to hold it there. Thus, windows of any size can be made in sections that can easily be handled and built up, section by section, until the entire window opening is filled.

Twelfth-Century Difficulties

The craft seems complicated enough nowadays, but it was even more difficult in the Middle Ages when efficient tools were lacking. The monk Theophilus, writing in the twelfth or thirteenth century, describes the making of a window from the whitened board which served for working-drawing as well as for work bench. The cartoon was drawn in charcoal on the chalk-covered board, and over that, the pieces of glass were shaped with a hot iron. The glass was moistened, and the point of the iron drawn over it, causing a rough fracture at about the desired point. These shapes were made more definitely accurate by the use of a hooked iron even then called a grosing-iron. The whole tedious process is amazing when we see the masterpieces produced in this way.

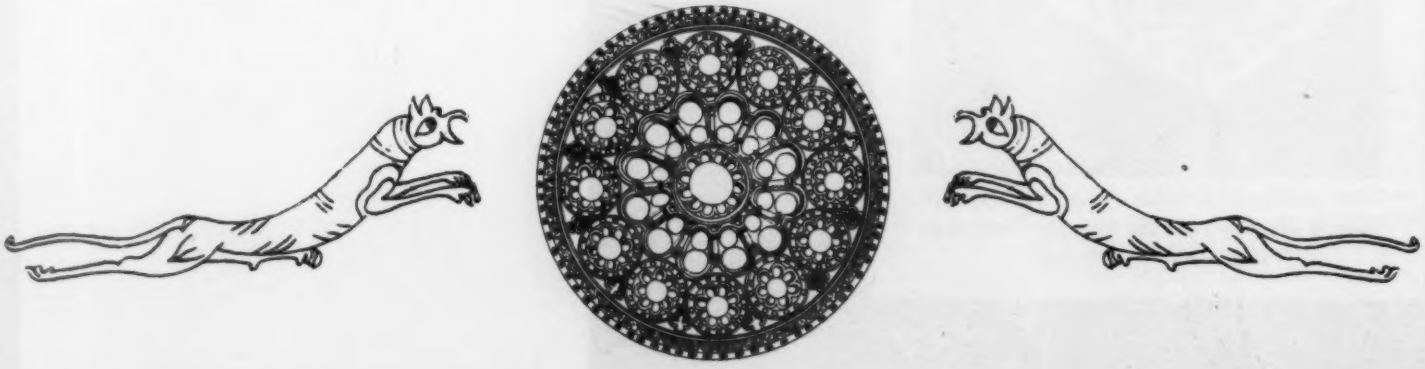
The painting was also done over the cartoon with crude brushes and hand-ground pigment.

The grooved leads were at first planed out, and later cast in molds.

The wonder grows, as we review Theophilus, that great motives and spontaneous lines in lead and paint should mark so clearly the work of those early men.

There is no mention of small scale sketches to serve as guides in the work, and Herbert Read suggests that the illuminators of manuscripts may have been the designers for the early glass men, and refers to drawings of medallion shape, to prove it; this seems reasonable, but as we see how skilful the glass men were, may we not suggest that the illuminators copied their designs from the craftsmen in glass?

Although the beginnings of stained glass are closely related to Byzantine and Gothic architecture, it is, by no means, limited to that province. Its potential qualities of color and light are just as adaptable to the most modern styles of architecture and ultra-modern expressions in design. While it shared in the glory and brilliance of the great mediaeval cultures, it is not bound to the past but is going forward in radiant harmony with whatever the future may bring forth. — *Orin E. Skinner*



Chartres.

DESIGNER PLUS

At the drawing board in his Westport, Connecticut studio, Harvey Seltzer — designer-stylist for the Charles W. Carvin Co. — bypasses the limitations of traditional textile designing, and creates new potential for this major fashion medium.

In the composite role of artist-engraver-direct design interpreter for the customer, Mr. Seltzer controls the theme and craftsmanship of his designs on cloth from the research beginning . . . through various steps . . . to the final fashion end.

In these pages the camera follows the inspiration-to-realization development of a brilliant print motif created specifically for Adrian's 1950 Spring collection.

In his library, Harvey Seltzer finds arresting design ideas in a very old and magnificently produced Book of Knowledge. Intrigued by the beautifully drawn animal figures and the excellence of color and detail, he decides upon this theme for the proposed Adrian design. Seltzer starts to modify the original idea in line and color. The designer, the fabric, the season, and eventual consumer preference must all be evaluated and integrated at this point.

* * *

He finishes a sketch in the desired colors, preparatory to transferring the design to the pure silk which forms the screen.

Here he departs from tradition. Instead of obtaining a hand reproduction of the sketch reproduced on a screen, Seltzer captures photographically the original detailed reference plus his modifications, and thereby eliminates the hazard of hand copy inaccuracies. . . . This process involves nailing the sensitized silk on a rigid frame over a camera, which transfers the design to the silk just as in photo developing.

* * *

In the dark room, the sensitized silk picks up the design in all detail. Wherever the black negative has prevented the light from hitting the screen, those areas harden and are immune to the dye so that it cannot pass through the mesh.

The finished screen is now brought into the studio, re-examined, and ready for application.

Mixing the proper dyes is the job of an artist. The smallest variation in the formula can negate or distort the original. There are six colors in this Adrian design.

* * *

The screen is placed over the fabric and the color is squeegeed through the screen on to the fabric. There is a screen for every color so that the many-color effect can be achieved.

The screen is washed, and those areas that do not harden when exposed to light, remain open . . . permitting the color to pass through on to the silk fabric.

* * *

The fabric is compared with the original book illustrations for fidelity of reproduction. Here enters another innovation. As a textile designer working with an actual dress length instead of a sketch, Seltzer has the opportunity to make changes by means of hand touches right up to the final presentation to the customer. This is a great advance in design flexibility and a method whereby textile designs can be developed more effectively in terms of their ultimate beauty, adaptability, and usefulness.

The sun and the wind do their work in bleaching and drying the printed fabric. This process also tests the print's durability.

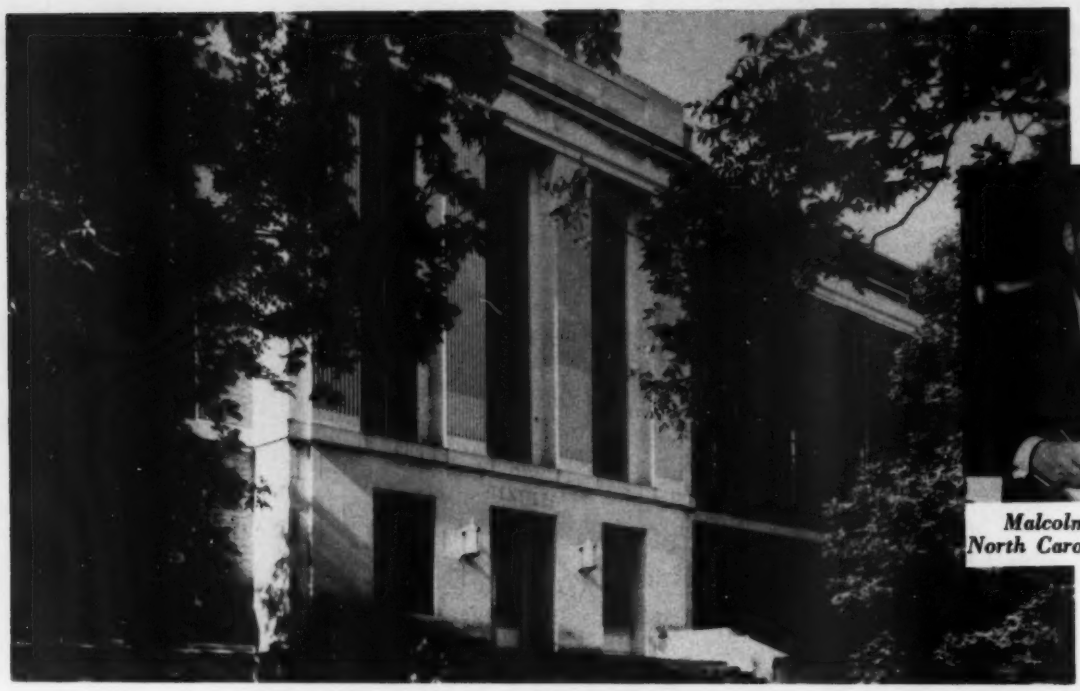
* * *

The final result meets with Seltzer's approval; he is ready to pass the design into commercial production for a large printing. In some instances the customer is initially shown such a printed dress length rather than a sketch, so that he can better visualize its design possibilities and even further test its desirability by creating a dress from it. This opens new ways plus more certain and satisfactory results for converter and manufacturer.

The length of Mr. Seltzer's work table represents the all-important and relatively short distance that can now exist between textile designer and dress designer. The Adrian print which we have just followed is the product of two noteworthy talents in complete cooperation. It points to a future that can mean more design creativeness . . . more experimentation . . . more thought . . . more use of fresh and unusual prints in all dress collections . . . and ultimately, even greater consumer response to the varied and waiting-to-be-explored world of printed fabrics.

TEXTILE EDUCATION IN AMERICA

The reservoir of talent for the textile industry must come from the youth of the nation. What is being done by schools across the country is not only of interest but verily a matter of its future life. In previous issues we have reviewed the curricula and facilities of various schools with specialized textile instruction; in this issue we visit the North Carolina State College



Malcolm E. Campbell, North Carolina State College

View of Textile School at North Carolina State College

THE continuous stream of development of new fibers, new fabrics and new processes and equipment have accelerated the pace of the textile industry. To keep in step with the constant progress toward better quality of materials and equipment, the leaders of the industry have been forced to become extremely selective and demanding in the qualifications of its prospective personnel. Responding to the needs of industry, the School of Textiles of North Carolina State College is striving to furnish its young men and women with the very finest in textile education. The latest expansion of facilities to almost twice its size, the steady replacement of existing equipment by the very newest of machinery, and the selection of outstanding men in the textile profession for its faculty . . . all these have made the School of Textiles a leader in the field of textile instruction. Last year the School enrolled almost 1000 students, hailing from almost every state in the Union and from over twelve different nations.

Elliott B. Grover, Chairman of Executive Committee, N.C.S.C.

The impressive record of its graduates in industry, here and abroad, attests to the success and effectiveness of this school's farsighted and progressive program.

The school offers two major curricula: Textile Manufacturing, and Textile Chemistry and Dyeing; both lead to B.S. degrees. In order that the graduate may specialize in some branch of the textile industry of his own choosing, the manufacturing curriculum is so designed that a student may elect any one of the following options within the curriculum: General Textiles, Synthetics, Yarn Manufacturing, Textile Management, Knitting, Weaving and Designing, and Wool.

Textile Chemistry and Dyeing diverges from the manufacturing curriculum after the first year, and places emphasis on chemistry and the fundamental and practical aspects of dyeing, finishing, printing and all wet-processing of textiles. For those who are interested in pursuing graduate work, the School has available the facilities for advanced research leading to a Master of Science degree.

* * * *

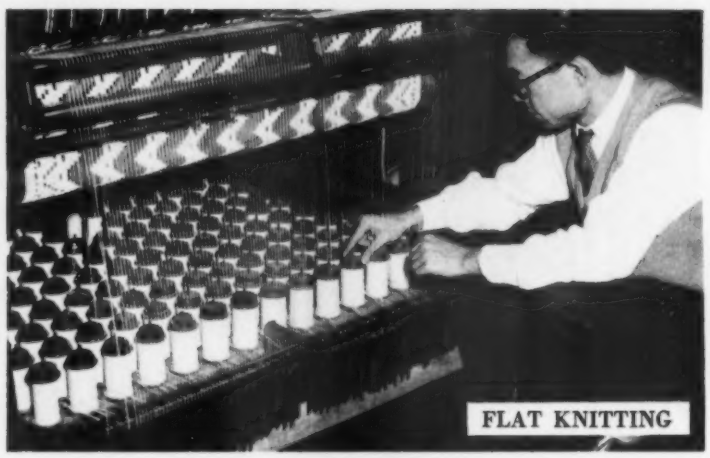
It is the aim of the School of Textiles at N. C. State College to provide the young man and woman not only with every opportunity to acquire the specialized technological knowledge necessary for a successful textile career, but also to provide an understanding of such fields as economics, psychology and industrial relations. The end purpose is the graduation of a student whose well-rounded education will broaden his opportunity to serve the industry and the community as a responsible leader with the fullest development of imagination, initiative and vision.

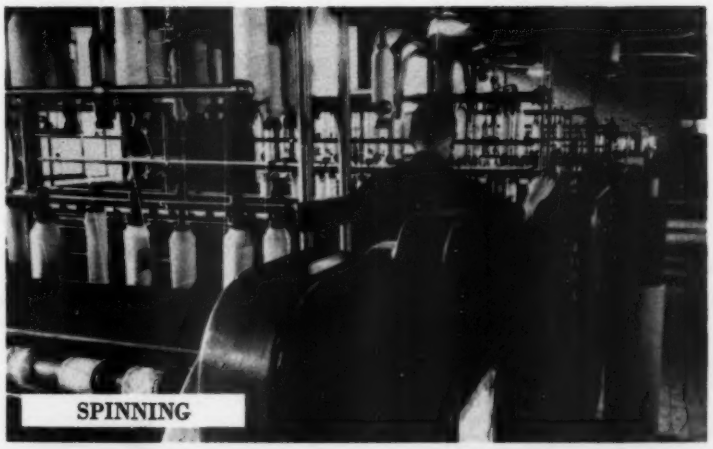
N.C. STATE COLLEGE SCHOOL OF TEXTILES READIES YOUTH FOR THE INDUSTRY

LIBRARY

LABORATORY

CARDING


FLAT KNITTING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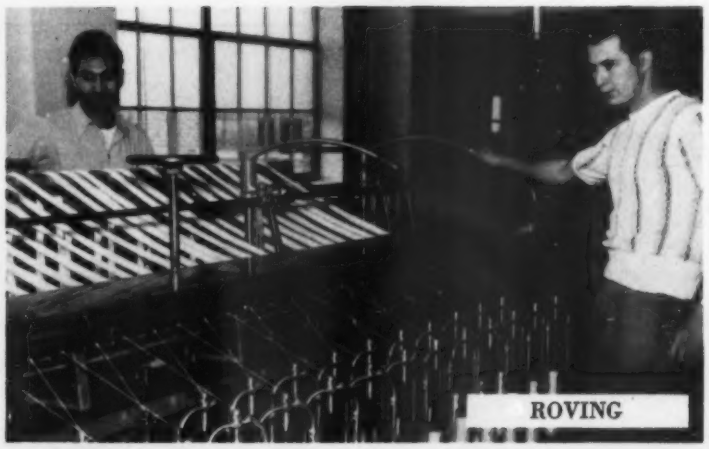
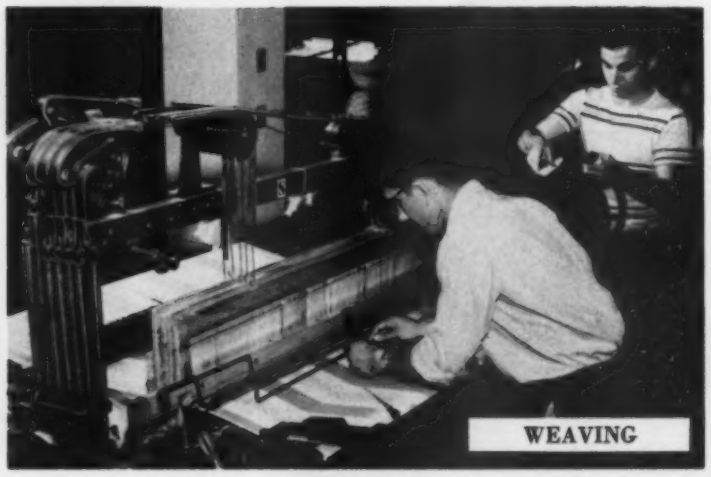
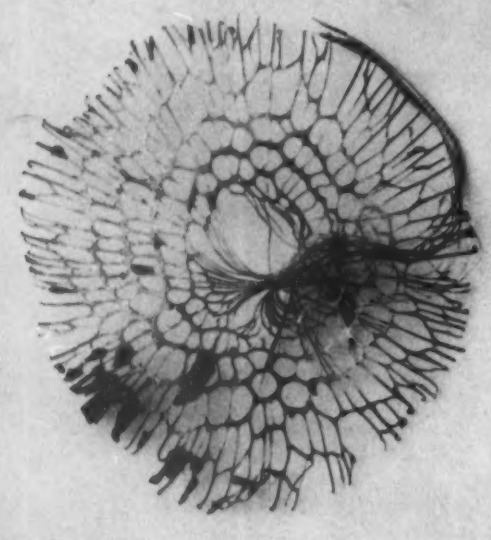

ROVING

DOBBY WEAVING


WEAVING

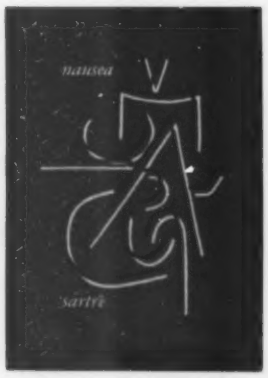


Variable

TO SUIT THE SPECIFIC REQUIREMENT

Constant

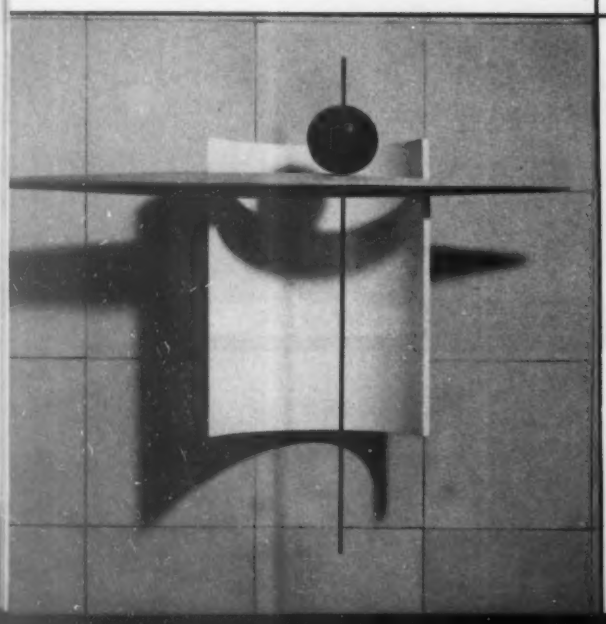
IN FUNCTIONAL APPLICATION



There is a pristine quality to the works of California-designer Alvin Lustig. The groundwork, he readily admits, was gained under the tutelage of Frank Lloyd Wright; but the development is his own.

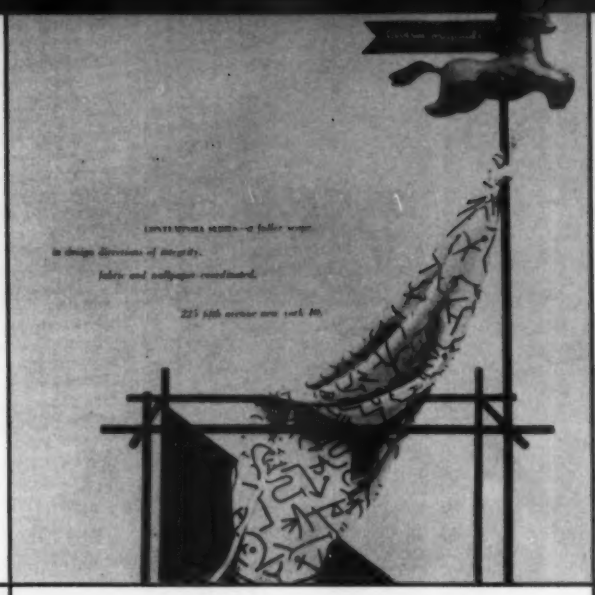
With such talent as that of Lustig and his contemporaries to draw upon, the future of America's own unique modern design school is bright indeed.

Lustig views each problem from its organic aspect, and then develops a solution which reflects an original mind. A few of the many facets of his work are illustrated.



DESIGN FOR CONFECTIONERY PRODUCT

COORDINATED FABRIC AND WALL PAPER



DETAIL OF WOMEN'S SHOP

BOOK JACKET DESIGN

EASY-TO-GET-IN-AND-OUT-OF HELICOPTER

Two stars from Erenmade Fabrics . . . a new division of Reeves Brothers. One, all-combed cotton vat-dyed piqué, the other, combed sanforized broadcloth. Both gaily and distinctively printed.

Hockanum Woolens features this yarn-dyed tweed wool check . . . fashionably light-weight for dresses and coats as it is under 7 ounces.

A Goodman & Theise printed silk. Careful research and designing characterizes their inimitable small figured patterns in supple rich silks.

A newcomer to our American market is William Hollins' Viyella . . . light weight and practical . . . of blended wool and fine cotton in varieties of checks and tartans.

OPPORTUNITY FOR THE WOOLEN INDUSTRY:

Capt. J. A. Murdocke suggests coordinated effort to make the Duffle Coat . . . already a success abroad . . . an American Sportswear Fashion

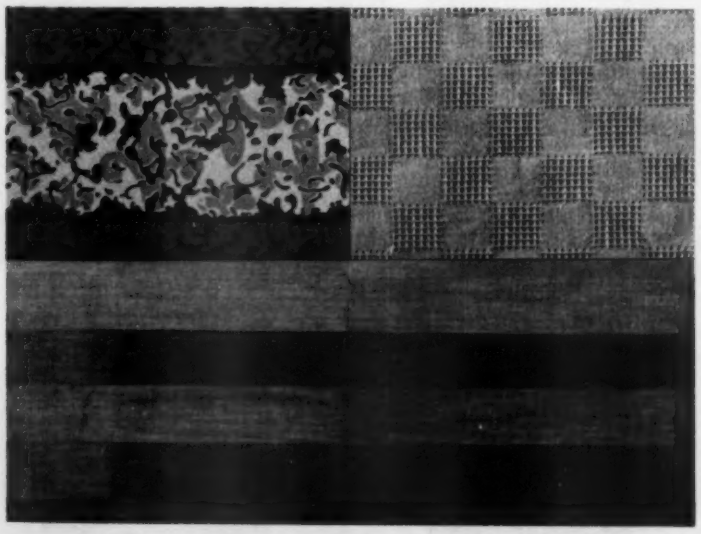
A dozen years ago the lined stormcoat was nothing more than a designer's dream. It could be found in a selected few men's shops across the northern reaches of the country. Suddenly the fashion, because of its practical nature, took hold; and the sales of worsted fabrics for this fashion reached into millions of yards yearly.

The coat is even wider in popular use today, but the fabric picture has been monopolized by the mills making cotton and rayon twills mainly . . . because they loomed special cloths at a price which was within the reach of the mass buying public.

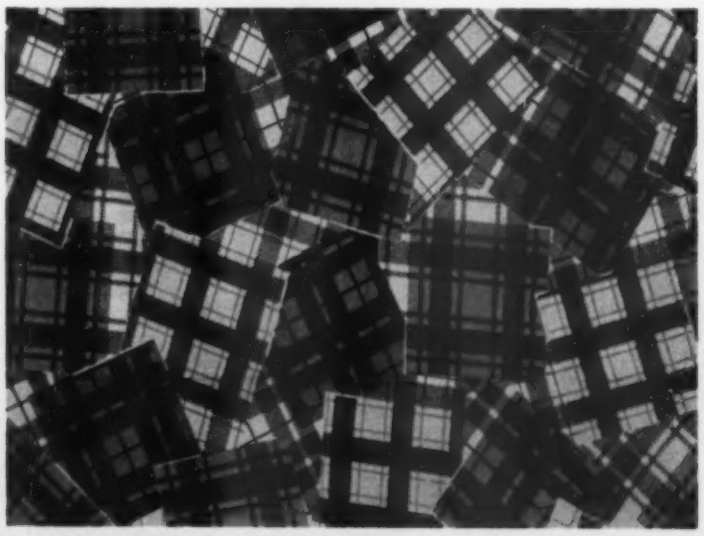
It is time the woolen mills introduced a NEW stormcoat fashion, and Capt. Murdocke sends along these sketches of the two Duffle Coats now seen on the most fashion-conscious men of England and the Continent. We pass them on to the industry . . . with a few words of advice:

Rather than follow the pattern of the lined stormcoat of a decade ago, skimming the surface but leaving the real substance of the market for weavers of other cloths, we should like to see woolen mills produce fabrics . . . in both construction and price . . . which would hold no umbrella for competition. It is possible, for instance, that a blend of worsted and nylon might be ideal in achieving a light yet strong fabric with workable characteristics. Perhaps, as the styles suggest, broad District Check patterns might be adapted to these garments, in vivid colors preferably.

Millions of stormcoats of the current styles are being sold annually. If only one million Duffle Coats could be sold, it takes no mathematical genius to figure the number of yards of fabric which would be added to the volume of the industry. Is the goal worthy of the effort? Only the mills can furnish the answer; but we doubt whether it will be very long before news spreads that an aggressive mill and a fashion-conscious manufacturer have combined to make the Duffle Coat an American reality.



Three interesting all-cotton fabrics from Bart Schwartz . . . offered exclusively for over-the-counter sales. The striped chambray and gabardine pattern has thirty different colors to the yard.



Riegel Textile masses their wonderful plaid themes into one "splash patch" design . . . in sanforized flannel. A welcome fabric for the 'teen age and boys' field.

Nylon tulle, 15-denier monofilament yarn in a Wm. Winkler fabric. Design by Pattullo Modes.

20% nylon with 80% worsted and mohair in nine-ounce blend. Fabric by Bachmann Uxbridge Worsted Corporation.

Diaphanous robe of Burlington nylon sheer; matching gown has nylon sheer bodice, Burlington rayon satin skirt. By Tula.

Cool, printed nylon sheer in garden party dress designed by Henry Rosenfeld. Fabric by Cohama.

NYLON

PART II . . . PRESCRIPTION FOR PRACTICAL BLENDS

R

LEFT. Negligee by Odette Barsa in nylon satin-striped mesh by Wm. Winkler. RIGHT. Flowing negligee by Vanity Fair Mills, of sheer, supple nylon tricot.

Spun nylon sweaters are soft, warm, and need no blocking after laundering. Children's sweaters shown are by Pandora Knitwear, made in basket stitch.

LEFT. Evening gown by Kiviette. The fabric is nylon tulle by Wm. Winkler. RIGHT. B.V.D. sport shirt made of Newman Mills spun nylon . . . slacks of Cyril Johnson Nylaine . . . jacket of Trafford Sturdinyl.

NYLON . . .

PRESCRIPTION FOR PRACTICAL BLENDS

NYLON'S acceptance by the textile trade and the consumer has been admittedly phenomenal, marking it as one of the outstanding success stories of the past decade.

What is the prescription for this success? Naturally nylon has made a sound contribution. It has inherent physical and chemical properties that set it apart from all other fibers. Its strength, its light weight and washability are all important; but they are not the whole story. *Versatility* and *adaptability* are the factors that make nylon more than just another fiber with good properties.

The basis of this versatility is simple. It is a matter of ENGINEERING. Being completely synthetic, nylon fibers can be engineered to meet the many problems facing the various echelons of the textile industry in their combined efforts to make more and better fabrics *for specific end uses.* A problem posed at the consumer level can be solved in the laboratories.

For the weaver or knitter, the development is unlimited. Ideas are no longer impossible of execution because of limitations as to the forms, types, sizes and properties of the fiber. For example: multifilament continuous filament nylon can be spun in *any* size or denier with *any* number of filaments. The forms and the appearance of the multifilament and monofilament fibers can be varied to achieve *any* effect. Being a family of related chemical compounds, nylon can be changed in the raw material state. In production, the nylon presently being made can be modified and the fibers made will have property characteristics superior for certain particular uses. The possibilities of permutation and combination are broad enough to meet any problem which might arise.

Besides all-nylon fabrics, nylon fiber blends and combines well with all kinds of other fibers. With so many possible variations, therefore, mills and converters are able to offer cutters a previously unrealized vista of new nylon fabrics . . . each constructed to meet an end use specifically suggested to the retailer by the consumer, who is the ultimate link in the chain of distribution.

Take the case of nylon for hosiery:

In hosiery, women sought two things . . . longer wear, and sheerness for more flattering appearance. For years this appeared to the hosiery manufacturer as an unsolvable paradox.

Fortunately, as silk was becoming impossible to obtain, nylon came into being. Nylon not only met the specifications, but also went further to give women hosiery they had never had before. The ideal in hosiery satisfaction was attained.

Nylon's success in the hosiery field was instantaneous. It was not just chance that its properties . . . strength for long wear and the ability to be spun in fine deniers for sheerness . . . led to this success. It was a combination of the engineering efforts of du Pont and the hosiery manufacturers which incorporated in nylon the ultimate in a hosiery yarn. Besides engineering the proper yarn itself, there were fabrication problems. Heat-setting, for instance, was developed so that the superior hose women wear today, with excellent elasticity and shape retention, could be a reality.

Hosiery presented the first opportunity for nylon to be engineered to a new use. There are many others. When nylon is in greater supply, there will be still countless others. Each day brings forth textile products considered unattainable a short time before.

For a look at some instances in which nylon was engineered for specific end uses, please turn the page ▶

PRESCRIPTION FOR LASTING RICHNESS. *Hotels veer to nylon for décor because of its lasting richness. Gold nylon organzine drapes and nylon-and-Egyptian cotton upholstery by F. Schumacher and Company; the nylon jacquard damask tablecloth by Simon, Healey & Goldstein.*

American Fabrics Presents Eight Case Histories

Nylon CASE HISTORY Number I

The Problem:

THE CONSUMER DEMAND FOR LIGHTER WEIGHT SUITINGS.

The Prescription:

BLENDING NYLON WITH WORSTED AND WOOLEN YARNS.

The Solution:

Spinning finer worsted yarns, by itself, constituted no real problem; but the resultant cloth lost too much of its wearing life-span. However, a blending of from 15% to 20% of nylon staple fiber resulted in finer yarns with durable characteristics. Because nylon yarn costs no more than comparable wool, mills have thus been enabled to reduce their summer fabrics from 10-to-12 ounces to 7½-to-9 ounces at the same relative prices. In addition, the end fabric not only wears longer, but has a loftier pile and better hand.

Nylon CASE HISTORY Number II

The Problem:

HOW TO KNIT NYLON LINGERIE WITH THE APPEARANCE AND PERFORMANCE OF QUALITY FABRICS.

The Prescription:

DEVELOP WARP-KNIT NYLON FABRICS WITH SOFT BUT NOT SLEAZY FINISH; AVERT THE DANGERS OF FABRICS THAT RUN OR LOSE SHAPE.

The Solution:

Experimentation from the fiber to the mill level resulted in nylon tricot fabrics for lingerie. Because nylon has such high tensile strength and lightness of weight, it was possible to produce fabrics of sheerness and great durability.

By heatsetting the nylon, the need for ironing was eliminated; also, the fiber elasticity produced body-shaping elasticity . . . the fabric never loses its shape or becomes distorted.

Of course the simplicity of laundering made nylon tricot lingerie an instant favorite with women.

Continued . . . Please turn page

PRESCRIBED FOR CASE I

CYRIL JOHNSON *"Nylaine" . . . 80% wool, 20% nylon*

PRESCRIBED FOR CASE II

VANITY FAIR *all-nylon tricot, especially created for fine lingerie*

Eight Case Histories (continued)

Nylon CASE HISTORY Number III

The Problem:

PERFECTING THE PERFORMING QUALITIES OF WELLKNOWN ECONOMY-PRICED MULTIFILAMENT RAYON CREPE AS A LINGERIE FABRIC.

The Prescription:

ADD NYLON TO THE FILLING YARNS TO ELIMINATE SHRINKAGE AND BUILD UP STRENGTH AT THE SEAM-POINTS.

The Solution:

By substituting an end of nylon for an end of viscose rayon, the result was a crepey viscose fabric. A corollary result was that shrinkage in this widely used multifilament rayon crepe has been reduced to less than 2%. Of course the addition of the nylon yarn greatly improved the seam-strength.

A relatively small amount of nylon is used in this fabric . . . from 10 to 12% . . . so that the cost of producing the end fabric is not materially affected, yet the result is a cloth which vastly surpasses the previous all-rayon fabric commonly used in popular-priced lingerie.

Nylon CASE HISTORY Number IV

The Problem:

ACHIEVING A RICH VELVET FOR UPHOLSTERY OR APPAREL, YET RETAINING PRACTICAL QUALITIES.

The Prescription:

USE OF NYLON FOR THE PILE, WITH EITHER NYLON OR ANOTHER FIBER FOR THE BACKING AS REQUIRED.

The Solution:

For apparel purposes nylon contributed longer wear, lighter weight and greater abrasive quality. Nylon velvet is washable, does not mat or crush, and steaming is eliminated. By using nylon multifilament for the backing wrinkles hang out; a nylon monofilament backing resists wrinkling, and a crisper hand and drape are attained.

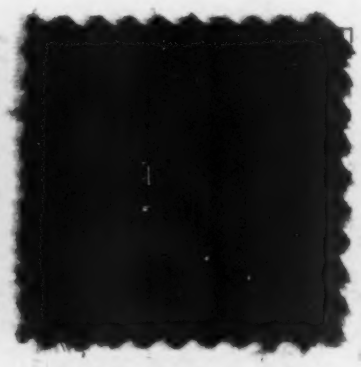
In upholstery fabrics the use of a nylon pile not only results in non-crushable, long wearing fabric . . . but the surface can be spot washed to remove surface soiling.

PRESCRIBED FOR CASE III

AMERMILL *"Chinoise" crepe . . . half-nylon, half-pure silk*

PRESCRIBED FOR CASE III

TANBRO *"Nylotan" crepe . . . 14% nylon and 86% acetate rayon. A Beaconized finish*



PRESCRIBED FOR CASE IV

MARTIN FABRICS *"Nylovel" . . . 100% nylon velvet*

PRESCRIBED FOR CASE V

MARTIN WEINER *etched "Faconyl" . . . nylon and viscose rayon*

Nylon CASE HISTORY Number V

The Problem:

HOW TO ACHIEVE PRACTICAL SHEER FABRICS.

The Prescription:

BLEND NYLON FIBER WITH OTHERS OR USE IT ALONE, TO RESIST CRUSHING, LIMPNESS AND, ESPECIALLY, AVERT FLAMMABILITY.

The Solution:

Nylon sheers, or sheers which contain nylon fiber, are changing the face of fashion because of their lightness, their durability, their simplicity of laundering and because they return to shape no matter to what heat and pressure they may be subjected in use.

Due to its moisture-resistant quality, nylon prevents limpness and remains crisp; it may be ironed, but once heat-set, nylon does not actually require this work.

It is used widely now for evening wear, blouses, millinery trim and daytime dresses; the use of proper dyes and finishes which are sympathetic with nylon's natural resistance to fire, are fast making it a favorite for many end uses.

Nylon CASE HISTORY Number VI

The Problem:

HOW TO ACHIEVE A SATISFACTORY SPORTSWEAR FABRIC FOR MEN, WOMEN AND CHILDREN.

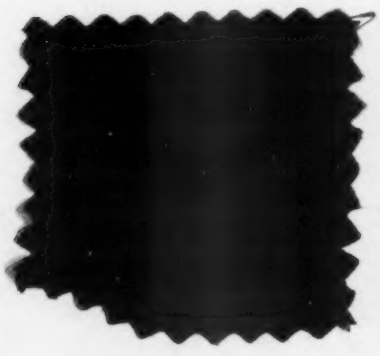
The Prescription:

EITHER USE ALL-NYLON FABRICS OR THOSE WITH A SUFFICIENT NYLON CONTENT TO RETAIN THE DURABILITY AND WASHABILITY FEATURES.

The Solution:

At the present time it is possible to step into virtually any retail store and purchase men's shirts made of either all-nylon or nylon-and-acetate fabrics. These shirts give men . . . especially those who travel, or who have to do their own laundering . . . garments which wash easily, dry quickly, require little or no ironing.

As the use of spun nylon comes into wider practice, and as mills learn more about the manipulation and blending of nylon, you will see fabrics of rare softness and draping qualities for all types of sportswear.

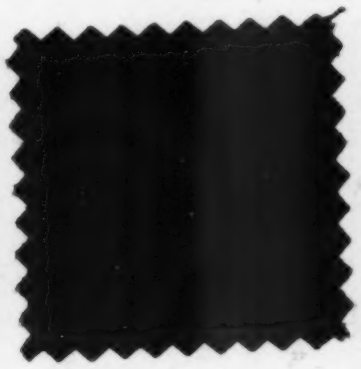


PRESCRIBED FOR CASE V

MALLINSON *all-nylon puckered sheer, woven by Milliken*

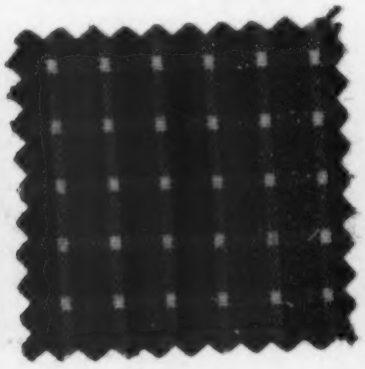
PRESCRIBED FOR CASE VI

STEHLI *"Hai" . . . a 100% nylon shantung*



PRESCRIBED FOR CASE VI

TRAFORD *"Sturdinyl" . . . a two-ply all-nylon taffeta weave*



PRESCRIBED FOR CASE VI

NEWNAN MILLS *"Newlon" . . . one of the first all-spun-nylon shirtings*

PRESCRIBED FOR CASE VIII

WESLEY SIMPSON *"Nyleen" . . . 70% nylon and 30% rayon twill*

Nylon CASE HISTORY Number VII

The Problem:

BETTER WEARING FABRICS FOR DRAPERY AND UPHOLSTERY NEEDS.

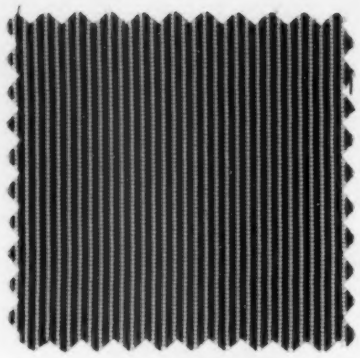
The Prescription:

USE NYLON AT ESSENTIAL POINTS, OR THROUGHOUT.

The Solution:

Some of the splendid results achieved through the use of nylon for drapery and upholstery fabrics are common to a number of other nylon-engineered fabrics. However, it is notable that mills can now offer the lightest colors without fear of swift soilage; chair arms and backs, notably first to show signs of wear, now give fine service.

Soiled spots can be cleaned quickly and inexpensively. Fabrics can be lighter in weight, without sacrificing strength; and they can hang indefinitely without sagging.



PRESCRIBED FOR CASE VIII

BURLINGTON MILLS *nylon cord . . . 85% viscose and acetate rayon, and 15% nylon cord*

Nylon CASE HISTORY Number VIII

The Problem:

DEVELOPING NEW SURFACE INTEREST IN DRESS FABRICS.

The Prescription:

NYLON-BLEND WEAVES THAT ARE WASHABLE, EASY TO IRON . . . AND GIVE LONG WEAR.

The Solution:

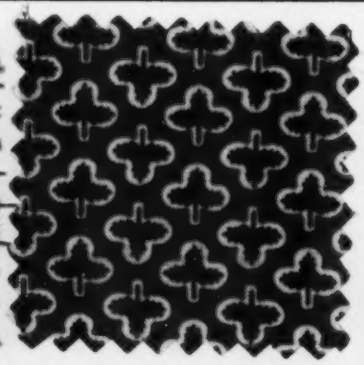
The extent to which the mills and converters have already progressed in developing unusual surface interest, through the addition of nylon, is almost impossible to relate.

A puckered nylon taffeta has been produced; you may wash the fabric without impairing the permanent pucker; the fabric dries fast, is light in weight, needs no ironing.

Another consumer-requested fabric made possible by nylon-engineering is an all-nylon shantung which has every rich face asset of a silk shantung, yet adds the desirable qualities of nylon.

PRESCRIBED FOR CASE VII

LA FRANCE *flake velvet . . . 100% staple nylon pile*

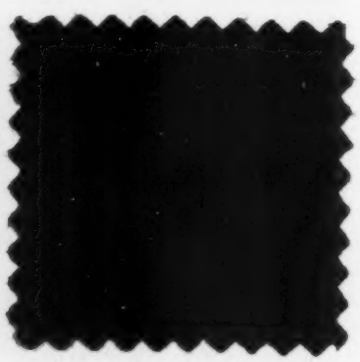


PRESCRIBED FOR CASE VIII

BATES FABRICS *"Sun Country" . . . 100% nylon taffeta print*

PRESCRIBED FOR CASE VIII

COHAMA *"Wonderlon" . . . a special processed 100% nylon puckered print*



PRESCRIBED FOR CASE VIII

AMERMILL *"Perkette" . . . novelty weave of half-nylon and half-pure silk*

WARNING!—DANGER!!!

The eight common dangers encountered in working with nylon . . .

Although nylon has outstanding properties and versatility, nylon fabrics and end uses perform no better than the quality of the engineering, construction and fabrication applied. Therefore, when handled improperly, nylon, like other fibers, will give poor results. Let us look at some common nylon mishandling and misapplication dangers, and how they can be avoided.

AN INTERESTING SIDELIGHT of a recent countrywide study made by Mr. T. F. Mahoney of the Premier Thread Co. has to do with some dangerous mistakes common to a disturbingly high number of retail piece goods departments, revealing gaps which had better be filled instantly.

It develops that the average piece goods salesperson has very little knowledge of what nylon is; how it reacts under different conditions; how it should be cut . . . and especially how it should be sewn.

Complaints have mounted, recently, from the consuming public that nylon fabrics are not satisfactory; stores report that they have been compelled to give refunds ranging from the cost of the fabric to the total cost of making a dress, including the price of the pattern and trimmings. And yet, it is found, almost every instance of complaint and every penny of refunded money could have been circumvented with proper sales training.

Clerks haven't been educated to pass on to the consumer basic facts such as: nylon doesn't shrink, and therefore when cutting the fabric over a pattern no allowance for shrinkage must be made. Another fact: sewing tensions when working with nylon fabric should be less than women are accustomed to. Still another . . . and mighty important . . . is the fact that women should be cautioned to sew nylon fabrics with nylon thread, since either silk or cotton thread will accentuate puckering. Strangely enough, in stores which are selling goodly quantities of nylon fabrics, it is not unusual to find that the notions department does not even carry nylon thread!

Premier Thread, which pioneered in the development of nylon for sewing . . . dating back to the time when nylon was called Fiber 66 in the duPont laboratories . . . has been working closely with manufacturers in dozens of industries, advising them in the intricacies of nylon sewing; it has developed special threads for specific purposes, and special threads for consumer use.

We should like to suggest that piece goods buyers secure the benefit of Premier's knowledge, and that of other progressive thread companies . . . and then see to it that their salespeople pass the information on to the consumer . . . to avoid headaches and returns.

DANGER! Wrong nylon yarn used to make a particular fabric.

REMEDY: The type of nylon yarn . . . its denier, type and form . . . is an important factor. For example, only bright yarns should be used in window curtains and other products exposed to sunlight. The delustrant in dull nylon yarn accelerates sunlight deterioration.

DANGER! Construction improper and not designed for the specific end use.

REMEDY: Since nylon is in short supply for all fields, a fabric designed for one field is often substituted for another, where it cannot do the best job possible. For this reason complaints about nylon being too warm or too cool are sometimes heard. These factors are dependent on fabric construction and weight, and nylon can be made as cool or as warm as desired. It is to be expected that a tightly woven taffeta, for example, will not be an ideal summer dress fabric as the weave does not permit necessary porosity.

DANGER! Dissatisfaction with nylon can be expected if the yarn is not prepared and the fabric not laid out properly to do the required job.

REMEDY: Pilling is a problem noted in some spun nylon items. This is usually the result of insufficient twist applied in the yarn. Snagging and slippage difficulties result from too few ends or picks being put in the warp and filling, distortion in finishing, low filament count yarns, and improper heat-setting. *(please turn to page 78)*

THE CONSUMER WANTS TO

The millman, the converter, the manufacturer, the retailer, the retail sales clerk . . . all throw at Mrs. Consumer words and phrases as selling blandishment . . . all assuming that she knows what they're talking about. Sadly enough, much of this talk is gibberish

Q. Just what is a *blended nylon fabric?* I have seen this fabric advertised by several stores.

A. It is a material which contains varying percentages of nylon and other textile fibers, such as wool, silk, rayon, or cotton. Some of the advantages derived from nylon-blend fabrics include increased tear resistance, longer wear, abrasion resistance, improved drape, better hand, dimensional stability, etc. Nylon-blend fabrics seem to have what it takes, and they are ever on the increase in popularity.

Q. We read so much about the use of blends of various types in the men's wear field, that I am wondering why it is, with all the progress and popularity enjoyed by nylon, that 100% nylon suitings have not been advertised. Is it possible to buy an all-nylon suiting?

A. First of all, men's suits do not require the strength of an all-nylon suiting. Fabrics of this type would be quite expensive, as well. Experts seem to be in agreement, however, that a goodly percentage of nylon must be present before its effects can be felt or appreciated.

Q. Does nylon burn?

A. Nylon, by itself, will not burn but has the tendency to melt and gives off the odor of celery. The residue is a hard bead, usually brownish in cast. In instances where nylon seems to have burned it should be kept in mind that any flame present was supported by the finishing products that were applied to the fiber or filament, fabric or material.

Q. Your Story of Nylon in Number Eleven *American Fabrics* was "out of this world." Our Consumer Education Club has been using the magazine as source material for discussion among our members. As Chairman of the Textile Section, may I ask what precautions should be taken to keep nylon knitted sweaters and socks from shrinking?

A. No particular precautions are necessary since socks and sweaters made of nylon will not shrink. To wash these articles, merely dip and squeeze in any soap solution, or place them in a washing machine if you like.

Remember that the knitted construction (not the nylon) permits in itself some choice of change in shape. Thus, *before washing* you should draw a quick outline on paper of the shape of the garment. Then, after rinsing, roll the socks or sweater in a terry towel to extract most of the water. Then place garment on your outline to achieve exact proportions.

Do not hang knitted garments . . . *dry them flat.* Nylon sweaters and socks will dry rather rapidly.

If the article has a brushed surface, it is well to stroke it with a soft clothes brush in one direction to restore the original appearance.

Q. What is the present story on nylon ties for men? A few years ago I bought two of them and they did not seem to compare with ties made from silk, rayon, or worsted.

A. It takes time to develop any undertaking. The fiber, fabric, finish, and fashion require much research and money expenditure. These have now been done on nylon neckwear to the point where a tie will wear very well and abrasion-resistance is very good. Spots and stains are easily removed. Nylon ties are completely washable and need to be only dip-squeezed, rinsed, rolled in a towel to remove excess water, and then hung on a rod or rung to dry. Finger pressing to exact shape is easily done. It is not necessary to iron the tie.

Q. If I desire to iron nylon, what heat temperature should I use?

A. Iron the article while damp or dry and keep to a moderate heat . . . .275° F. With irons which have "heat control" and where "nylon" is not specified, you will be safe in using the "rayon" control. Extreme temperatures will cause nylon to take on a yellowish cast or become damaged, or possibly to melt.

Q. Would you say that nylon lace is a practical purchase?

A. Yes, since nylon is unusually strong, is easily washed and readily dry-cleaned. Even "fragile" nylon lace is a good buy.

Q. Should I buy my husband a shirt made of nylon? They seem to be very popular.

A. Keep in mind that a shirt is a garment worn next to the skin in some body areas. In humid weather the nylon shirting fabrics on the market today, which are tightly woven, could be uncomfortable. Aside from this, however, nylon shirts seem to be highly successful. For a traveling person, the vacationer, or the student on a low budget, nylon shirts seem to be a boon. They wash easily, dry quickly, and can be worn without ironing.

Q. Are incidental spots and stains easy to remove from nylon fabrics?

A. Generally speaking, yes. The usual commercial cleaners can easily remove grease spots. Sugar and similar spots are easily removed by warm soap suds. If there is a great number of spots and stains, it is suggested that you try removing some in a part of the garment where the effect can be observed without risking injury to the general appearance of the article. One advantage of this is that some dyes or finishes might be unfavorably affected, and unsightly spots result.

KNOW ABOUT . . . NYLON

to her. In this number of AMERICAN FABRICS, Cora Carlyle has gathered together a group of questions from typical Mrs. Consumers . . . all on the subject of nylon . . . and, in search of the right answers, has fired these questions at Dr. George Linton.

Many common spots are easily removed by gentle application of sudsy water or some solvent such as carbon tetrachloride.

Q. I have heard it said that present-day nylon hose does not wear as long as the earlier variety of nylon. Is there any truth in this statement?

A. Did you think this one up yourself? I will answer in this way: earlier nylon hosiery was made of thicker filament (less stocking gauge and larger diameter yarn, lower denier yarn) which could resist rough finger nails, jewelry, chair and desk splinters, etc. Today, however, women demand and can purchase finer, sheerer hosiery. They should understand that present-day nylon hosiery can not stand the wear and tear of pre-war nylons.

Q. How can I keep white nylon fabrics permanently white through numerous washings?

A. Wash your nylon articles separately. If you wash white nylon garments with colored ones, even those which have previously appeared to be color-fast, they may take on a slight excess of dye or wash-water which will discolor the white.

If your water is "hard," use a detergent or soap that will prevent a deposit of soap film which may result in a grayish cast on the white.

Q. I thought the Story of Nylon in your last issue was superb, it was so realistic and live. No doubt you will receive many questions for the ever-popular Consumer Page which is read with great interest by my neighbors and me. I would like to submit a question since the Story of Nylon gave so much food for thought to me. Is nylon used to any great degree in household furnishings?

A. Thank you very much for your kind words on the Story of Nylon. Yes, nylon is used in marquisette for curtaining, and for floor rugs, bath mats, draperies, upholstery fabrics, shower curtains.

Q. Some nylon is bright and shiny, some is dull. Which is the *real thing?*

A. Both. Nylon is naturally bright, but when used for certain purposes the dull type finds more favor. Chemical dulling agents are used to de-luster nylon.

Q. Is nylon moth-resistant and mildew-resistant?

A. Yes. Nylon is not appetizing to moths and is resistant to most fungi. However, the finish on some nylon materials may attract either or both of these pests.

Q. In reading advertisements about nylon I have noted that there seem to be different forms of nylon. Please explain to a layman what is meant by the following: Continuous filament, staple, spun, monofilament, multifilament, all words that I have seen linked with nylon.

A. A timely question, and I hope the answer is easily understood:

1. *Continuous filament:* This is the result of one extrusion from one hole in the spinneret through which the filaments are forced in manufacture. The filament is endless as long as the solution continues to be forced through the spinneret.

   A spinneret is a round, metallic cap or jet used in the manufacture of man-made and synthetic fibers and filaments, such as rayon and nylon. There are one or more small holes or orifices in the flat top or surface through which the spinning solution is forced before emerging. These orifices range from .002 to .005 inches in diameter. A common spinneret has 40 orifices.

2. *Staple:* Nylon fibers of spinnable length. Continuous filaments from a number of spinnerets are gathered into a loose strand or rope-like form called *Tow.* At a certain stage in processing these filaments are cut into suitable staple lengths — one-inch, three-inch, five-inch, etc.

   Staple may be made with varying degrees of luster, filament size, length. Common filament sizes range from 1½ to 10 denier. Used in many types of blends and combinations with other major textile fibers.

3. *Spun:* A rather broad, collective term which implies yarns and fabrics made wholly or chiefly from staple stock.

4. *Monofilament:* A continuous filament large enough in diameter to be used alone on a machine. Women's nylon hosiery may be monofilament.

5. *Multifilament:* A combination of very fine continuous filaments used together in the one yarn. When woven, a rather soft cushioned effect is given the fabric.

Q. How is it possible to make nylon hold a permanent pleat, such as seen in your last issue of *American Fabrics?* The accordion-pleated sample intrigued me and I am wondering if fabric of that type could be used in pleated blouses and lingerie.

A. Nylon can be set into any desired shape by the application of high heat during manufacture. Tests have proved that no amount of wear, washing, or dry cleaning will affect pleating.

Another example of heat setting is apparent in nylon seamless hosiery. Here the leg is shaped permanently by pulling the hosiery over a leg-form, which is then placed in a heat oven for final setting treatment, permanent in nature.

(continued from page 75)

DANGER! Results found in poorly- or non-heat-set nylon fabrics.

REMEDY: Nylon fabrics will not retain their shape or be stable after washing unless heat-set by wet or dry heat. Wrinkling after washing, that cannot be removed by ironing, takes place when nylon is not heat-set. Note: make washing tests to ascertain the quality of a nylon fabric in this respect.

DANGER! Nylon garments conceived without any effort to benefit fully from nylon's properties.

REMEDY: Nylon is washable and long wearing. However, these features (and quick drying) are lost if the trim and thread used are not nylon. A nylon slip with worn-out lace and broken seams is useless. Also, accessories such as buttons and snaps should be selected that will allow the same handling as the nylon.

DANGER! Bad sewing on nylon, like other fabrics, leads to seam failure, edge raveling and poor appearance.

REMEDY: All fibers sew differently and certain techniques prove best for satisfactorily sewing nylon. Seam failure and raveling found in some nylon garments can be prevented by using nylon thread, taking adequate seam allowance, and eliminating raw seam edges. Puckering is minimized by sewing on the bias and using low machine tensions.

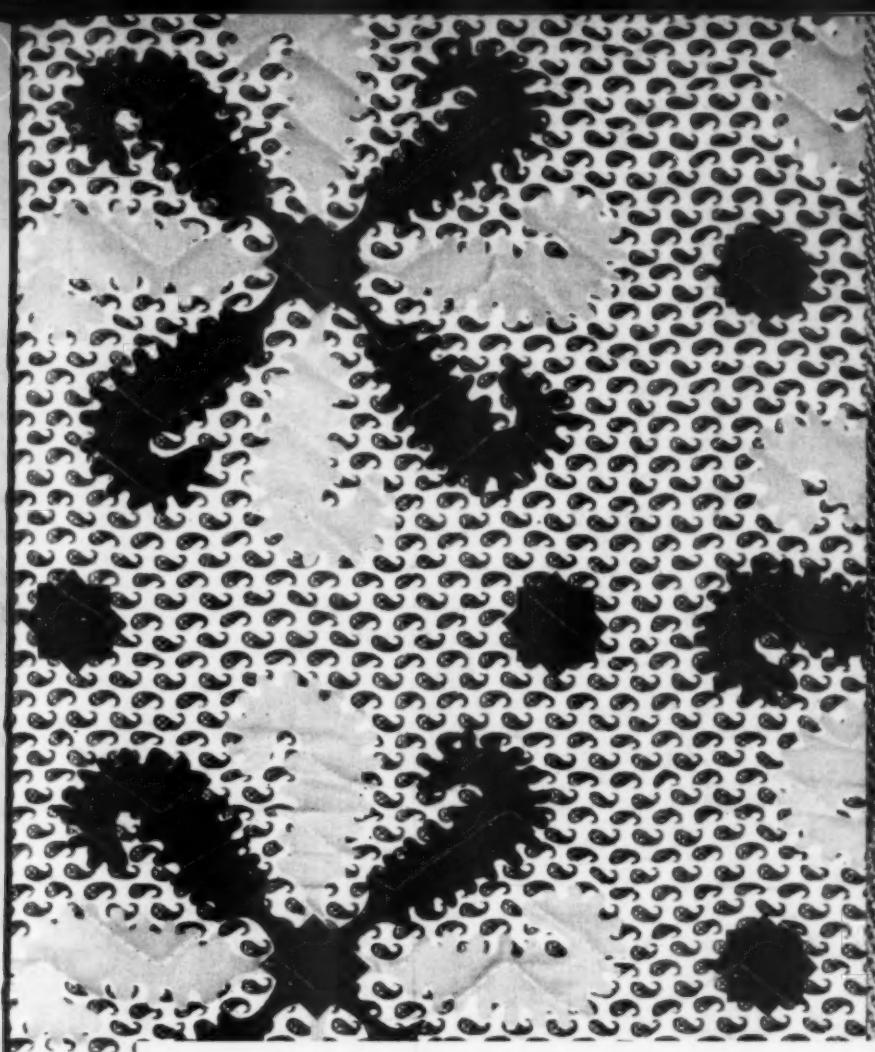
DANGER! Indiscriminate use of dyes and finishes can cause unhappy experiences with nylon.

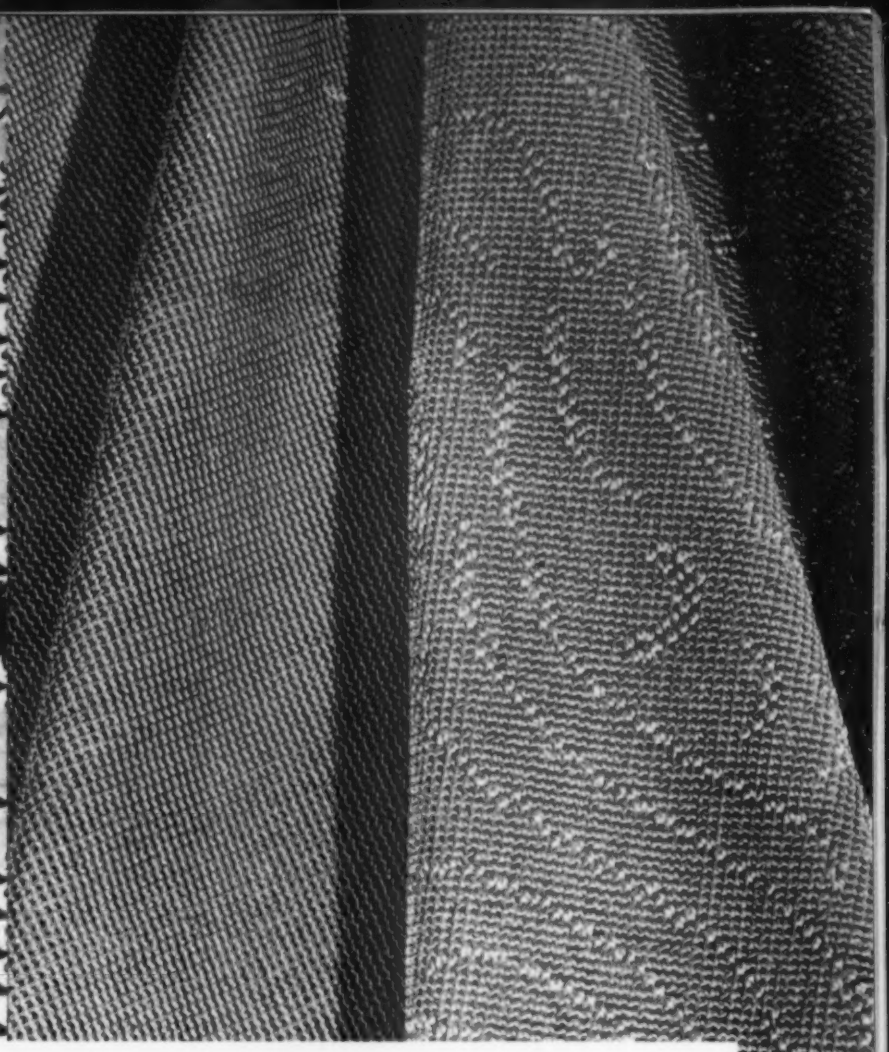
REMEDY: All dyes and finishes should be tested before use on nylon. Nylon can be dyed with good light- and wash-fastness; but if the wrong dyes are used, discoloration can take place. Although nylon itself is non-combustible and resists the spread of flame, when the dyes and finishes are flammable, nylon will burn. Therefore, where it is important, tested non-flammable dyes and finishes should be used. This also applies to allergy effects and odors, as nylon is inert and will not cause them. For example, doctors use nylon sutures in operations. Any complaints raised in this respect about nylon usually can be traced back to the dyes and finishes.

DANGER! Improperly sized nylon garments can cause discomfort and dissatisfaction.

REMEDY: Nylon garments should be cut exactly to specified size. If made too small (as in women's hosiery) nylon, being elastic, will stretch. However, nylon has a memory and will return to its original shape, causing uncomfortable binding. If made too large, remember that nylon doesn't shrink; items such as dresses and slips will never become smaller as is often taken into consideration with other fibers.

NYLON **PART II**

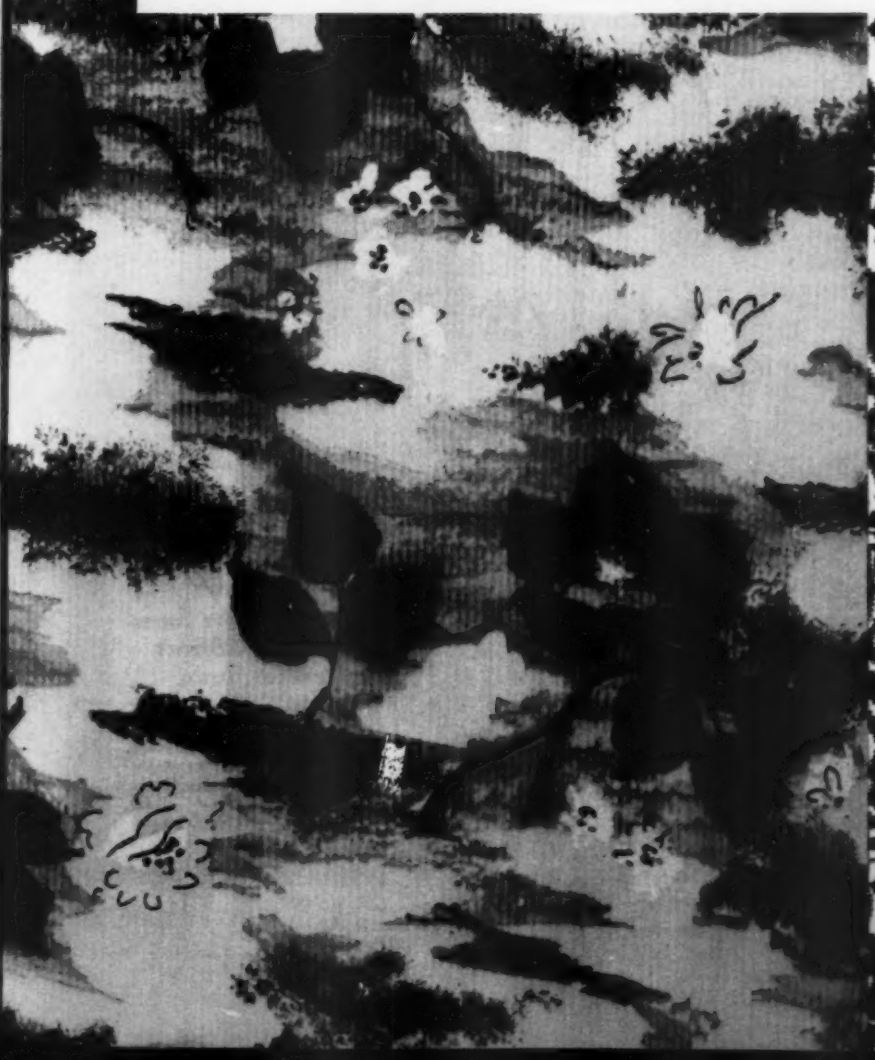




CURRENT AMERICAN FABRIC PRESENTATIONS

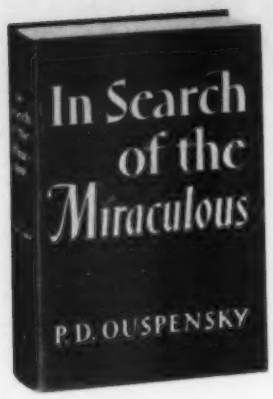
UPPER LEFT. *A patchwork quilting pattern from Barclay Home Products . . . featuring designs that stem from a tradition as American as apple pie.* UPPER RIGHT. *Two nylon frieze fabrics by Collins & Aikman, as used on the first standard line of nylon upholstered furniture, introduced by Kroehler at Barker Bros.*

LOWER LEFT. *Ignez Franco of Wamsutta Mills created this flowing pattern on crisp organdy . . . in the manner of the early Swiss designs. A cool, airy appearance is achieved. . . . Bellmanized for permanent finish.* LOWER RIGHT. *Fabricana faithfully reproduces in combed cotton an early Persian theme first introduced in A F.*



Mr. Herbert Jones
24 Cedar Street
Perkins, Iowa

The United States of America . . . Continent of North America . . . The Western Hemisphere . . . The Planet Earth . . . Our Solar System . . . Our Milky Way . . . All Galaxies . . . The Absolute.



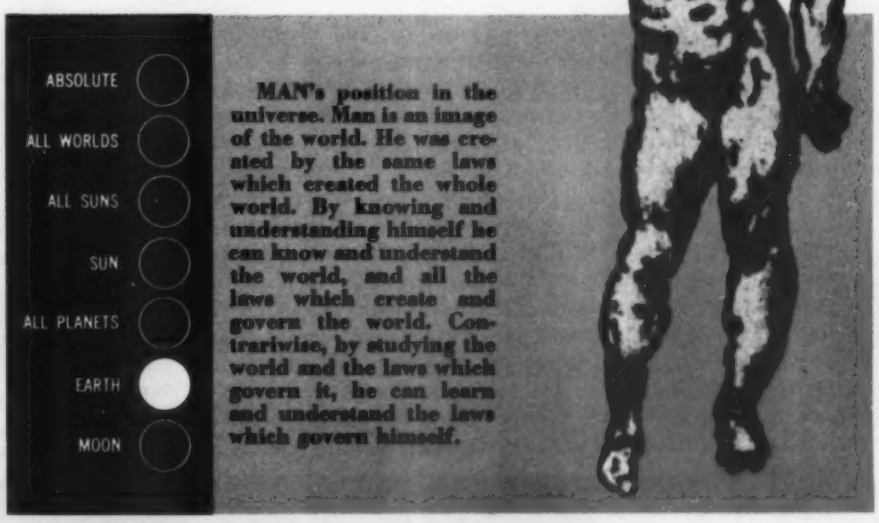
IDEAS FROM A REMARKABLE BOOK

Once in a lifetime, or in several lifetimes, ideas appear of such significance that they apply to everybody because their appeal is not to this person or that, but to the human spirit. These ideas are both useful and dangerous. They are useful to our honesty, because they point the way . . . though not an easy way . . . to find the answers for ourselves. They are dangerous to our complacency, because they ask us to think to the depths of our capacity of what it means to be a human being and why we are alive.

In the midst of preoccupations with earning a living and responding to the daily demands of life, we are compelled to re-examine our basic postulates. Some years ago we might have resisted prodding by such ideas, to pause and examine the meaning of life seriously . . . at least long enough to ponder its meaning and application.

But today we face prospects for the future, for ourselves and our children, that raise questions we can not fail to recognize. No matter how often we mention the atom bomb, it can never become a cliché; far too many of us remember man's inhumanity to man in the concentration camps of the late war to be able to comfort ourselves with the hope that he has at last become civilized.

A MAN'S own small world is filled with such concerns as "Shall I divorce my wife?" . . . "What is my attitude toward another war?"... "How can I get along better with my colleagues?" Yet these worries are a small part of a much larger world which, in turn, is part of a succession of worlds contained in the Absolute. Cutting through the maze of psychological confusions is this comprehensive system of cosmology, which shows where man is, how he can find his own place, what is possible for him.


ABSOLUTE
ALL WORLDS
ALL SUNS
SUN
ALL PLANETS
EARTH
MOON
MAN's position in the universe. Man is an image of the world. He was created by the same laws which created the whole world. By knowing and understanding himself he can know and understand the world, and all the laws which create and govern the world. Contrariwise, by studying the world and the laws which govern it, he can learn and understand the laws which govern himself.

please turn

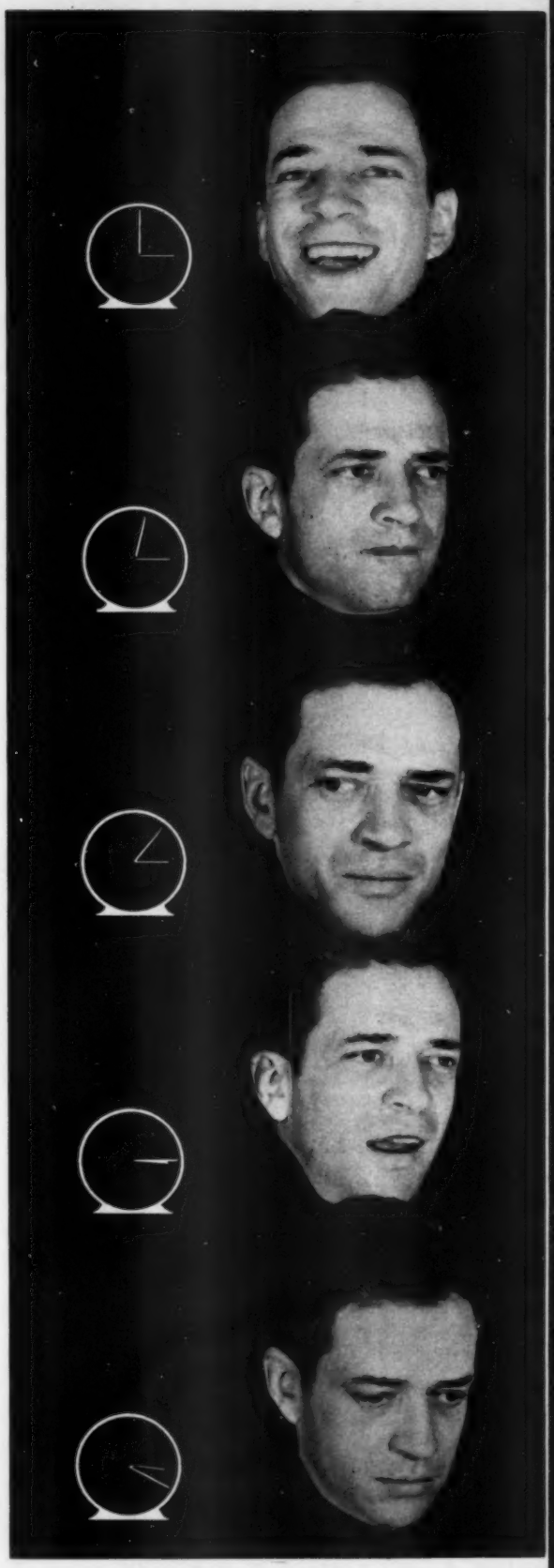
anger	*suspicion*	*timidity*	*tension*	*recklessness*	*jealousy*
fear	*over-intensity*	*worry*	*doubts*	*piggishness*	*greed*
irritability	*unnecessary suffering*	*day-dreaming*	*vanity*	*bad moods*	*pride*

From the Cradle to the Grave

MAN CONTINUALLY ROBS HIMSELF OF PRECIOUS ENERGY...

WITH the aid of raw materials (food, air, and impressions) Man's Organism produces in itself enough energy to run his organism effectively. But a great deal of energy is also spent on work which is completely unnecessary and harmful in every respect, such as on the activity of unpleasant emotions, on the expression of unpleasant sensations, on worry, on restlessness, on haste, and on a whole series of automatic actions which are completely useless. As many examples as you like can be found of such unnecessary activity. First of all there is the constantly moving flow of thoughts in our mind, which we can neither stop nor control, and which takes up an enormous amount of our energy. Secondly there is the quite unnecessary constant tension of the *muscles* of our organism. The muscles are tense even when we are doing nothing. As soon as we start to do even a small and insignificant piece of work, a whole system of muscles necessary for the hardest and most strenuous work is immediately set in motion. We pick up a needle from the floor and we spend on this action as much energy as is needed to lift up a man of our own weight. We write a short letter and use as much muscular energy upon it as would suffice to write a bulky volume. But the chief point is that we spend muscular energy continually and at all times, even when we are doing nothing. . . . Bad moods, worry, the expectation of something unpleasant, doubt, fear, a feeling of injury, irritation, each of these emotions in reaching a certain degree of intensity may, in half an hour, or even half a minute, consume all the substances prepared for the next day; while a single flash of anger, or some other violent emotion, can at once explode all the substances prepared in the laboratory and leave a man quite empty inwardly for a long time or even forever. *(Page 196, Chapter IX)*

In a detailed study of the working of the human organism (in this chapter), the author sets down specific methods of increasing the amount of energy produced.



Man considers himself to be one. In reality he is many. In a few fleeting moments a host of different moods take possession of him.

I feel good . . . I feel terrible. Gosh! what a beautiful day . . .

I'm sick of everything today. I think I'll lunch at the Ritz . . . how did I get to the Plaza? I couldn't have said that. I like Richard . . . I can't stand him. I don't believe in speculating in the market . . . Well, maybe I'll take a bit of a flyer.

MAN

is never one . . . he is many

Man makes a profound mistake in considering himself always one and the same person; in reality he is *always a different person*, not the one he was a moment ago.

Man has no permanent and unchangeable I. **Every thought, every mood, every desire, every sensation, says "I." And in each case it seems to be taken for granted that this I belongs to the *Whole*, to the whole man, and that a thought, a desire, or an aversion is expressed by this Whole. In actual fact there is no foundation whatever for this assumption. Man's every thought and desire appears and lives quite separately and independently of the Whole. And the Whole never expresses itself, for the simple reason that it exists, as such, only physically as a thing, and in the abstract as a concept. Man has no individual I. But there are, instead, hundreds and thousands of separate small I's, very often entirely unknown to one another, never coming into contact, or, on the contrary, hostile to each other, mutually exclusive and incompatible. Each minute, each moment, man is saying or thinking "I." And each time his I is different. Just now it was a thought, now it is a desire, now a sensation, now another thought, etc.**

The alternation of I's, their continual obvious struggle for supremacy, is controlled by accidental external influences. Warmth, sunshine, fine weather, immediately call up a whole group of I's. Cold, fog, rain, call up another group of I's, other associations, other feelings, other actions. There is nothing in man able to control this change of I's, chiefly because man does not notice, or know of it; he lives always in the last I.

A small accidental I may promise something, not to itself, but to someone else at a certain moment simply out of vanity or for amusement. Then it disappears, but the man, that is, the whole combination of other I's who are quite innocent of this may have to pay for it all his life. It is the tragedy of the human being that any small I has the right to sign promissory notes and the man has to meet them. People's whole lives often consist in paying off the promissory notes of small accidental I's. (Page 59, Chapter III)

one moment — a sly dog

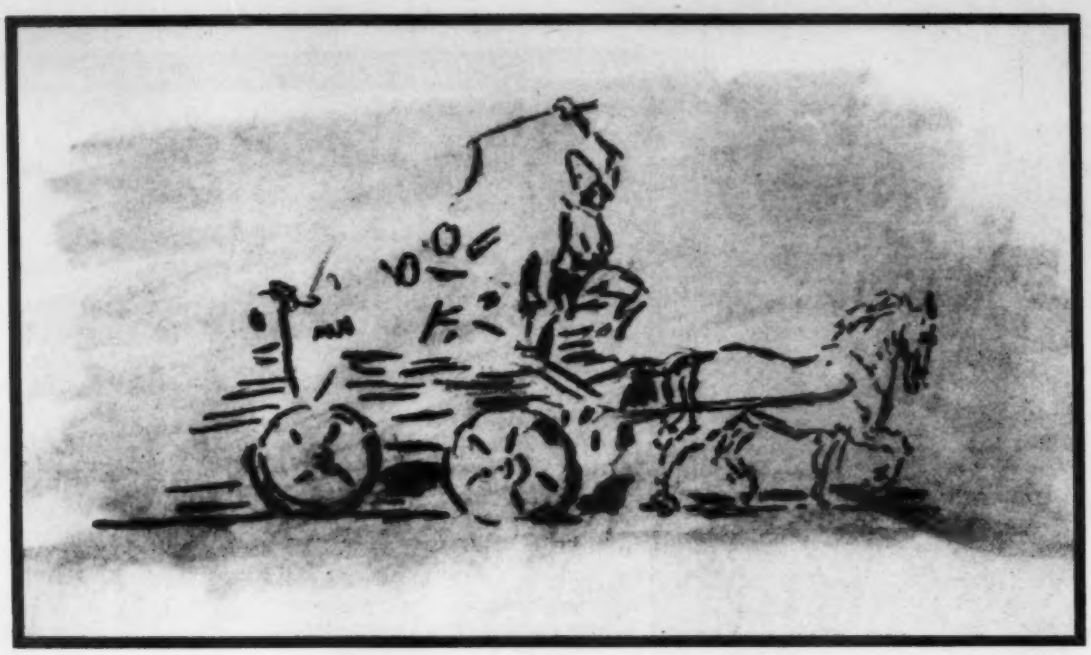
another — brave as a lion

next moment — just an old crab

then — playful as a kitten

next — a stubborn ox.

Jack is a good friend . . . Why is Jack always so demanding.



Comparison of Man with

A HORSE-AND-CARRIAGE and DRIVER-AND-MASTER.

G. I. GURDJIEFF, teacher of Ouspensky, describes man as a "complex organization consisting of four parts which may be connected, or unconnected, or badly connected. The carriage (man's body) is connected with the horse (man's emotions) by shafts; the horse is connected with the driver (man's mind) by reins, and the driver (man's will) is connected with the master by his voice. But the driver must hear *and understand* the master's voice. He must know how to drive, and the horse *must be trained* to obey the reins. As to the relation between the horse and the carriage, the horse *must be properly harnessed.* Thus there are three connections among the four sections of this complex organization. If something is lacking in one of the connections, *the organization cannot act as a single whole.*

"Work on oneself must begin with the driver. The driver is the mind. In order to be able to hear the master's voice, the driver first of all must wake up. Then it may prove that the master speaks a language the driver does not understand; the driver must learn this language. But concurrently he must learn to drive the horse, to harness it to the carriage, to feed and groom it, and to keep the carriage in order . . . because of what use would be his understanding the master if he were not in a position to do anything?" *(Page 92, Chapter V)*

Gurdjieff's picture of the average man is not a pretty one. He describes the emotional part of man as a poor, under-nourished horse which has little care or direction from the mind. Man's mind itself is compared to a tipsy, half-asleep driver who has little or no control over himself or over his feelings. Man's body, which Nature planned to operate effectively under all conditions, is compared to a carriage which has a tendency to go to pieces because of improper usage. (Soft living and so-called modern conveniences.) As for man's will, which should be Master, Gurdjieff tells Ouspensky that it is practically non-existent . . .

Gigantesca Explosione . . . drawing by Leonardo da Vinci

CAN WARS BE STOPPED?

• Gurdjieff tells Ouspensky that, although men realize the horrors of wars and have been trying to stop them through history, wars continue to recur and increase in frequency. Wars can *not* be stopped by Peace Conferences or United Nations . . . Gurdjieff labels these efforts as futile gestures arising from laziness or hypocrisy. But, he indicates, if man began to discipline himself in the *right* way, to understand and to develop the potentialities within himself, it would be possible to resist the forces which result in wars.

He tells why man's own development . . . which must necessarily begin with the transformation of Food, Air and Impressions into Energy . . . remains incomplete. In a provocative and brilliant exposition, Gurdjieff describes the human organism as a chemical factory capable of producing the highest and finest substances. He explains how it is possible, through specific and conscious effort, to accumulate those higher energies which might enable man to *become* and to *do*. It is only when man has developed these forces within himself that there can exist the possibility to resist the forces which result in wars.

Man is a Chemical Factory which can transform coarse materials into the finest matters.

WHY NOTHING REMAINS CONSTANT . . .

EVERY activity develops according to a fundamental law of the universe called the Law of Octaves. Its essence: In whatever sphere of life we consider, we can see that nothing ever remains level or constant; everywhere, and in everything, proceeds the swinging of the pendulum . . . rise and fall. An activity will progress at a certain rate on its own momentum, and then will tend to lose impetus unless it receives an additional shock from without. If this shock is not received, the work continues to develop, though in neither the same direction nor at the same pace.

. . . The construction of octaves can be compared with the construction of a tree. From the straight basic trunk there come out boughs on all sides which divide in their turn and pass into branches, becoming smaller and smaller, and finally are covered with leaves. The same process goes on in all phenomena.

It is possible, says Ouspensky, to observe how the line of the development of forces, deviating from its original direction, will eventually go in a diametrically opposite direction, yet preserving its original designation. The Gospel preaching love ends in the inquisition. . . . Prohibition to stop drunkenness ends in bootlegging and crime waves. . . . A League of Nations for peace ends in the bloodiest war in history. . . . A man sets out to make enough money in business to be free, to play, to travel . . . and ends by being a complete slave to his business and to his possessions.

This Law of Octaves, the author states, explains many phenomena in our lives which are otherwise incomprehensible. And with this law as a key a great deal can be understood of the processes of life and nature, their duration and the directions they take; for example, the oft-remarked phenomenon of *cycles* which are recognized in such diverse fields as economics, medicine, psychology, and the education of children. *(Page 129, Chapter VII)*

WEAVING—AN ANCIENT ART EXPRESSION

"G" TOLD ME a great deal about carpets which, he often said, represented one of the most ancient forms of art. He spoke of the ancient customs connected with carpet making in certain parts of Asia; of a whole village working together at one carpet; of winter evenings when all the villagers, young and old, gather together in one large building and, dividing into groups, sit or stand on the floor in an order previously known and determined by tradition. Each group then begins its own work. Some pick stones and splinters out of the wool. Others beat out the wool with sticks. A third group combs the wool. The fourth spins. The fifth dyes the wool. The sixth (or maybe the twenty-sixth) weaves the actual carpet. Men, women and children . . . old men and old women . . . all have their own traditional work. And all the work is done to the accompaniment of music and singing. The women spinners, spindles in their hands, perform a special dance as they work; and all the movements of all the people engaged in different tasks are like one movement in one rhythm. Moreover, each locality has its own special tune, its own special songs and dances, connected with carpet making from time immemorial.

And as he told me this, the thought flashed across my mind that perhaps the design and coloring of the carpets are connected with the music, are its expression in line and color; that perhaps carpets are records of this music, the notes by which the tunes can be reproduced. There was nothing strange in this idea to me, as I could often *see* music in the form of a complicated design. (P. 35, Ch. II)

HOW PEOPLE PERCEIVE DIFFERENTLY

SOME people perceive chiefly through the mind, others through feeling, and still others through sensation. It is very difficult, almost impossible, for men of different categories and of different modes of perception to understand one another, because they call one and the same thing by different names, and they call different things by the same name. Besides this, various other combinations are possible. One man perceives by thoughts and sensations, another by feelings and sensations, another by thoughts and feelings, and so on. . . . The most complete knowledge of a given subject possible for us can be obtained only if we examine it simultaneously with mind, feelings and sensations.

When the emotional part of man works for the thinking part it brings unnecessary nervousness, feverishness and anxiety into situations where, to the contrary, calm judgment and deliberation are required. Conversely, when the thinking center works for the emotional center it brings deliberation into situations which require quick decisions, and makes a man incapable of distinguishing the peculiarities and the fine points of a situation. Thought is too slow; it works out a certain plan of action and continues to follow it, even though the circumstances have changed and quite a different course of action is necessary. Besides, in some cases interference by the thinking center gives rise to entirely wrong reactions, because the thinking center is simply incapable of understanding the shades and distinctions of many events.

(Page 110, Chapter VI)

MAN IN RELATION TO COSMIC FORCES

"THERE IS AN Eastern tale of a rich magician who had many sheep. But at the same time this magician was very mean. He did not want to hire shepherds, nor would he erect a fence about the pasture where his sheep were grazing. The sheep consequently often wandered into the forest, fell into ravines, and, above all, they ran away, for they knew that the magician wanted their flesh and skins, and this they did not like.

"At last the magician found a remedy. He hypnotized his sheep and suggested to them first of all that they were immortal and that no harm was being done to them when they were skinned; to the contrary, it would be very good for them and even pleasant. Next he suggested that the magician was a good master who loved his flock so much that he was ready to do anything in the world for them. And he suggested to them that if anything at all were going to happen to them, it was not going to happen just then, at any rate not that day, and therefore they had no need to think about it. Further, the magician suggested to his sheep that they were not sheep at all; to some of them he suggested that they were lions, to others that they were eagles, to others that they were men, and to others that they were magicians.

"And after this all his cares and worries about the sheep came to an end. They never ran away again, but quietly awaited the time when the magician would require their flesh and skins.

"This tale is a very good illustration of man's situation."

(Page 219, Chapter X)

Acknowledgment is gratefully made to Harcourt, Brace and Company, publishers of "In Search of the Miraculous," for permission to quote from this book . . . and to the various museums for the Leonardo da Vinci drawings which are used to illustrate these ideas. . . . THE EDITORS

WHAT'S WRONG WITH THE BLANKET INDUSTRY?

Why... asks Peter J. Garrelick, blanket buyer for Macy's... doesn't the Industry set the promotional pattern for increased sales?

A RETAILER NOTED FOR HIS MERCHANDISING AND PROMOTION PERFORMANCE LISTS DOZENS OF WAYS IN WHICH THE BLANKET INDUSTRY CAN HELP ITSELF AND ITS DEALERS TO MORE AND BETTER BUSINESS . . . WE SUGGEST A CAREFUL STUDY OF HIS RECOMMENDATIONS BY EVERY EXECUTIVE ENGAGED IN THE MAKING OR MARKETING OF BLANKETS.

RETAILERS have been classified under many titles, the most common of which is *Purchasing Agent for the Consumer*. While this may be our prime function, we do not forget that we're in business for the purpose of making money . . . just as manufacturers are. And whenever we spot opportunities for selling more goods at a little better profit, it baffles us that manufacturers aren't as quick to seize those opportunities as we.

This is not to say that we retailers are either as fast or as smart every minute as we like to think. We make plenty of mistakes; and we miss plenty of chances. But because we sit halfway between the fellow who makes the goods and the woman who buys them, we constantly observe ways in which the consumer can be persuaded to buy another blanket or a higher priced blanket. And since, as I said earlier, we're in business to make money, I'd like to comment on some of these obvious opportunities with the hope that the blanket industry will do something about them . . . with us retailers benefitting somewhere along the line.

PEAKS AND VALLEYS HURT PROFITS, whether in retailing or manufacturing. It will never be possible, I suppose, for either of us to flatten the curve to a straight line. But is there any reason why you should be producing and we retailers should be selling 42% of our blankets in the four months of September, October, November and December . . . and another 8% at profitless prices in August . . . when your overhead and ours continue through twelve months?

But blankets are a seasonal item . . . someone says . . . and therefore you must expect to do more business in the cold months than during warm months. To which I pose two questions: (1) then how do you explain the fact that in June we retailers do 8% of our total year's blanket business and (2) why can't we use similar promotional and merchandising methods in other non-seasonal months to fill in some of the valleys?

Why, especially, can't we work together to get out of the disastrous doldrums of February, March, April and May . . . when the sharp drop in volume cuts deeply into the profit cushion we store up during the few rich months? If retailers can move more blankets at a more even rate during the year, how much would it be worth to the blanket industry in terms of salvaged overhead? Considerable? All right, I say; suppose we do something about flattening the chart lines.

Or must all of us wait silently and fearsomely for the return of the expensive hypodermics of prewar days: the Advance Sales, the Midseason Sales, the Nameless and Reasonless Sales . . . that educated the consumer to wait for price reductions rather than pay reasonable prices? We don't relish the prospect, do we? Then suppose you manufacturers and we retailers scan this list

A BUYER ASKS A QUESTION: "Why do mills put all of their promotional effort behind two months, when we store people are selling blankets every

"Every retail blanket salesclerk should be, and could be, a helpful advisor on color schemes and decoration . . . if the Blanket Industry would only give us the educational material to help do the job. Thus our clerks would be selling as a service."

of possible ways to sell more blankets at a better profit.

GIVE US BETTER SILENT SALESMEN to help our clerks do a constructive selling job. When we buyers write an order, it is after we have made a thorough study of your product and that of your competitors. We know, to a fair degree, the selling points of your blanket; and we try through our Training Department to pass that information on to the people on the selling floor. Some of the information sticks; a lot of it doesn't. But you people who make the blanket know more than any of us why people should buy the product . . . and if you'll give us effective, attractive point-of-sale material getting over the selling points, more sales will result.

Give us better display material for our windows . . . for our interior displays . . . material that meshes into good store practice. Let that material work for you, and for us, when our clerks are busy . . . and more sales will result.

Why can't you help us train every blanket salesclerk to become an intelligent and productive interior decorating advisor . . . to sell more and better blankets? You manufacturers spend many tens of thousands of dollars to determine which colors are important in blankets each season; why don't you give this information to our clerks, in easy-to-remember form, so that they can sell the right color for the right room; so that the consumer will gain confidence in whatever the clerk suggests?

WHY DON'T MANUFACTURERS EXPLAIN DIFFERENCES in blanket finishes and construction . . . and the advantages of each? When was the last time any of you advertised the fact that your blankets are made with a suede-type finish, a semi-brushed nap, or with a long brushed nap . . . and then went on to sell the virtues of that particular finish?

You have a plausible reason for producing your product in a certain finish; why don't you tell and sell it to the consumer, thus removing some of the confusion which exists at our counter?

HOW MANY GIFT SELLING OPPORTUNITIES do you count on in a year? According to your advertising you admit to only two: Christmas and June Brides. Now let me tell you what we found out quite by accident:

We observed one Thursday evening that a very high percentage of our customers were asking that we gift-wrap the blankets they were buying. We also observed the same phenomenon on Saturdays. So we got our clerks together and instructed them to ask, whenever they had concluded a sale, whether the blanket was intended as a gift . . . and then, if the answer was in the affirmative, to suggest a special gift wrap which would add to the size of the salescheck. *We found that all through the year better than 60% of the blankets we sold on Thursday evenings and on Saturdays were for gift-giving!*

(please turn)

day in the year as gift items . . . and we could sell so many more with a little help from our blanket sources?"

"Why don't blanket manufacturers get together with the people who manufacture beds, to find out what size beds the consumer is buying? Who, for instance, will produce the first blanket to fit the Hollywood-size bed, today's newest fashion in bedroom furniture?"

(*Continued from previous page*)

Now, I ask you, why don't you blanket manufacturers give us retailers some way to capitalize on the fact that blankets make suitable gifts every day in the year? Some people don't object to paying a little extra for a gift-wrap; but think of the vast potential of business from all the other people who never give blankets a thought, today, as a gift . . . but *would* look at them in that light if the product were exploited and packaged as a gift! Couldn't you, just as a thought, give us carton "sleeves" similar to the Christmas wrapper which goes on cigarette cartons during the holiday season? We could put one or two "gift sleeves" on your regular carton for display purposes; then, whenever a customer buys a gift blanket, we could slip a "sleeve" over the regular packing in our wrapping department. Simple enough, isn't it? Inexpensive enough, isn't it? Why don't you try it?

WHY DON'T BLANKETS AND BEDS GO TOGETHER in practice as well as in theory? The industry makes blankets in two regular widths: 72 and 80 inches. But the furniture industry has moved away from tradition in the past decade! The twin bed is 39 inches wide . . . so that the 72-inch blanket is much too wide; and the Hollywood bed, 72 inches wide, isn't adequately covered by the 80-inch width! When was the last time your designing department studied the chart of consumer purchases by width-of-bed? Why can't we have a true twin bed blanket? Why can't we have a 90-inch width for all the Hollywood beds that are being sold?

I cannot conceive of a situation wherein you would knowingly turn your back on change merely for the sake of following tradition. I can only conclude that someone has succeeded in cloaking the fact that the twin bed and the Hollywood bed are far more important than blanket manufacturers realize. I urge you to send your designers to half a dozen representative stores selling bedroom furniture, to make their own survey of appropriate sizes . . . and then waste no time in giving us the blanket sizes we can sell with the least dissipation of time and effort to people who sleep in twin or Hollywood beds.

SINCE WOMEN ARE SO HIGHLY FASHION CONSCIOUS why don't manufacturers use this selling force to make women discard blankets in favor of new ones . . . before they're fit for a hook in the family garage? For instance: why not weave colorful center designs into the blanket, the way bedspread manufacturers have done so successfully? Or, why not weave sculptured surface designs, similar to those in bath towels and chenille spreads? Why not combine colors . . . or add contrasting border trims . . . or scallop the hems?

WHAT HAPPENED TO PAIR-SELLING? I can remember when my mother used to shop for blankets, and she bought blankets in pairs. True, they were pretty hideous as I remember; those ghastly big plaids in deadly

"Is the Blanket Industry willing to give up the market for summer blankets without a struggle? We retailers sell millions of quilts because mills haven't yet come forward with blankets really engineered for summer use."

colors. But at least the store succeeded in selling my mother, and all housewives, pair-blankets at a high unit-price.

The depression years came along and stores, in order to get some business, hit on the device of enticing women by selling single blankets. That trick served its purpose . . . fifteen years ago. Today it's not needed; in fact, it's harmful. Blankets should be used in pairs; they should be sold in pairs (unless you blanket manufacturers like the idea of seeing women buy one single blanket and a quilt, instead of a pair-blanket!) and we can sell them in pairs . . . if you'll come forward with modernized versions at mass selling prices. Please don't tell us about the $39.50 pair-blankets we already have; I'm talking about pricing them so that we can sell *millions* of women pair-blankets . . . and that won't be at the $39.50 level. It will have to be around the $20 price-peg, to stimulate real activity.

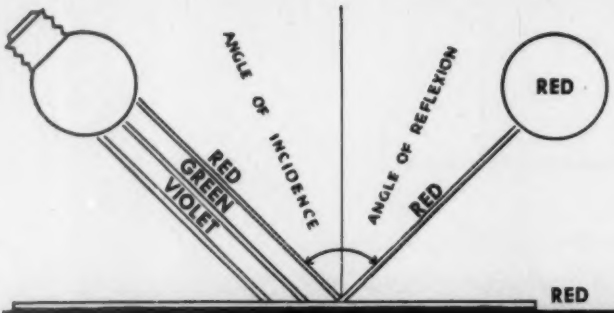
WHY DO BLANKETS HIBERNATE IN THE SUMMER, and leave the field wide open to the makers of patch quilts? Those fellows have a fine, romping time once the thermometer hits the seventies. The makers of blankets should come forward with products designed for summer use. I'd love to be able to run an ad and put in a window explaining the summertime virtues of a new lightweight wool blanket . . . or of a new blend (maybe with nylon in it for extra strength, the way men's overcoating mills are doing). I know, from talking with customers on the floor, that we could do a job with *real* summer blankets. Especially if manufacturers had sufficient faith in the potential to put substantial advertising behind the new product.

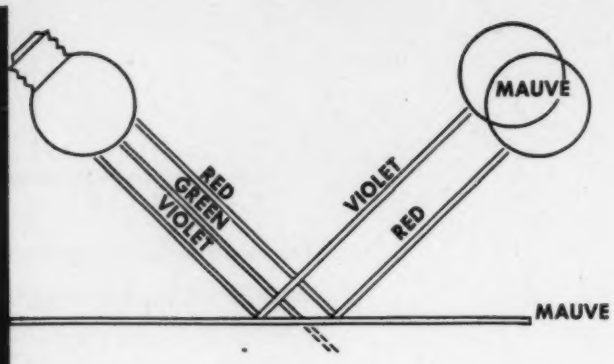
YOUR PROMOTION NEEDS A LITTLE PEP, if you're going to sell people on the idea that wool blankets are better. It seems to me that your advertising is hemmed in by tradition . . . a fine tradition, but still a handicap to your selling. But the fellows who produce electric blankets also produce gimmicks . . . electric mixers, washing machines, sweepers and so on . . . and since they use gimmick advertising for their other products, whenever they promote their electric blankets there's a spark and tingle to their presentation that makes the advertising of wool blankets seem stodgy by contrast.

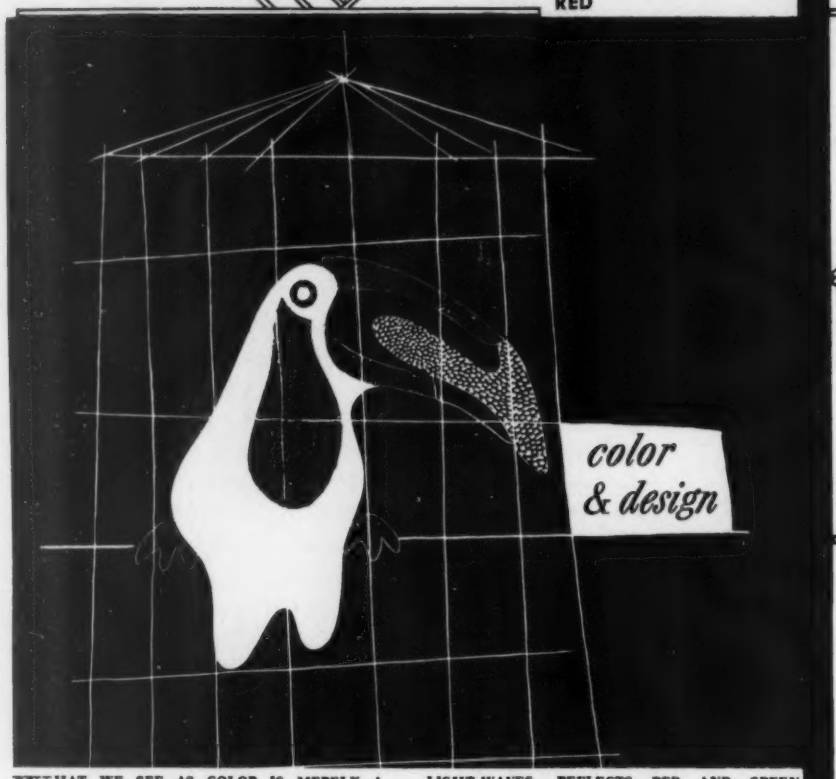
I don't suggest that you look for freak slogans, or turn to fake medical statistics; but I do believe that a more vitalized form of advertising which would get across the undebatable advantages of wool blankets would help you and us to sell more of your goods. Don't take it for granted that everybody knows wool is better; remember that there's a whole generation that was raised on electricity . . . your present market . . . and you've got to *sell* them on wool.

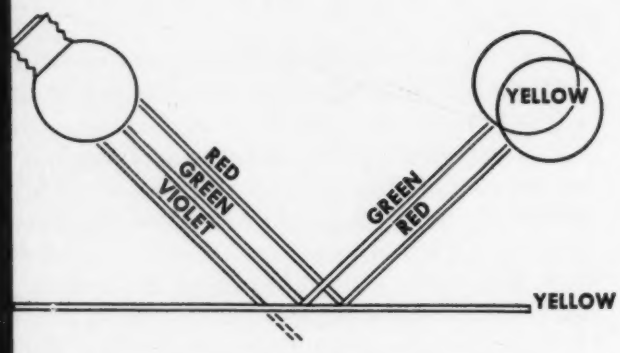
HOW ABOUT AN EDUCATIONAL PROGRAM that will help us sell the right blanket for the need . . . and more blankets per home? Why don't you tell the consumer

(*please turn to page* 106)



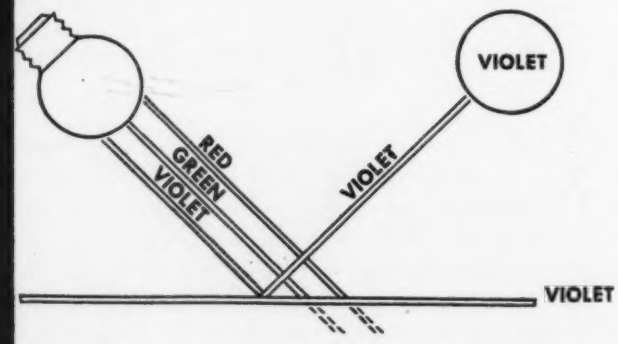


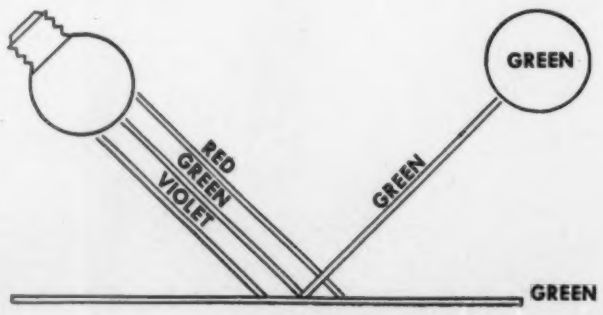


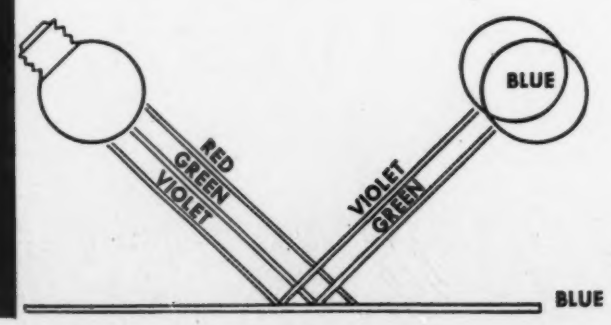


WHAT WE SEE AS COLOR IS MERELY A REFLECTION OF LIGHT. IN THE TOP ILLUSTRATION, FOR EXAMPLE, RAYS OF LIGHT FROM A LIGHT-SOURCE STRIKE A RED FABRIC (ONE THAT HAS PIGMENTS WHICH PRODUCE THE REFLECTION OF LIGHT-WAVES IN THE WAVE-LENGTH WE KNOW AS RED); THE RED LIGHT-WAVES FROM THE LIGHT-SOURCE ARE REFLECTED, WHILE THE GREEN AND VIOLET WAVES ARE ABSORBED BY THE FABRIC. IN THE SECOND ILLUSTRATION, A MAUVE FABRIC ABSORBS THE GREEN LIGHT-WAVES FROM THE LIGHT-SOURCE, AND REFLECTS THE RED AND VIOLET RAYS WHICH COMBINE TO FORM THE VISUAL SENSATION WE CALL MAUVE. SIMILARLY, YELLOW FABRIC ABSORBS VIOLET LIGHT-WAVES, REFLECTS RED AND GREEN WHICH COMBINE INTO YELLOW; VIOLET FABRIC REFLECTS VIOLET LIGHT-WAVES, AND ABSORBS THE REDS AND GREENS; GREEN FABRIC REFLECTS GREEN AND ABSORBS THE RED AND VIOLET; AND BLUE FABRIC ABSORBS THE RED LIGHT-WAVES, REFLECTING THE GREEN AND VIOLET WHICH COMBINE INTO BLUE.

THUS A LIGHT-SOURCE IMPROPERLY RELATED TO THE COLOR ON DISPLAY CAN DESTROY THE APPEARANCE OF THE COLOR; FOR EXAMPLE, A DAYLIGHT FLUORESCENT LAMP WHICH IS LACKING IN RED COMPONENTS AND IS STRONG IN THE BLUE-GREEN END OF THE SPECTRUM WILL CAUSE A RED FABRIC TO APPEAR TO DISADVANTAGE.—*H. K.*







LIGHTING and its application to COLOR

BY HOWARD KETCHAM

COLOR RESULTS from the light which illuminates an object, and from the brain which interprets the visual sensation.

Basic theories of how the eye perceives color indicate that three colors of light-rays — corresponding to red, violet-blue and green — are primary, and that our perceptions of other colors are the result of an additive process as these sensations are combined.

Thus, if a window display spotlight covered with a red gelatin filter, forming a ray of red light, and another spotlight filtered to provide a ray of green light, are focussed on a single point (a point which in itself is white, thereby creating no additional factor of color reflection) lemon yellow results; the primary red and the primary blue would result in a magenta or purple-red, if similarly focussed; and the primary blue and primary green would form a peacock blue.

When all three primaries of light are focussed on a single point, white results.

These are also described as the "additive" primaries; when you start with darkness, and add lighting in the primary colors focussed onto a surface, all colors can be produced.

In addition to the "additive" process of mixing colors by blending light-rays on a surface, the science of color vision describes the "subtractive" process based on the mixture of pigments.

The Three Primaries

The three "pigment primaries" are those colors which cannot be produced by mixture of other pigments. The three "pigment primaries" are magenta, peacock blue, and lemon yellow, which are the secondary colors of light; that is, these three colors result when the three pairings of the three "light primaries" are blended.

When two of the pigment primaries are combined, they in turn form the light primaries. For example, lemon yellow and magenta mix to make red; lemon yellow and peacock blue make green; peacock blue and magenta make violet-blue.

When all three pigment primaries are combined, black is produced.

Color is reflected light. The sun — or artificial illuminants — radiates many light rays of different wave-lengths, and the human eye can detect those wave-lengths which range in size from 360/millionths of a meter (violet) to 700/billionths of a meter (red). In other words, each wave-length of light-waves represents a different color. The observation of color is entirely a matter of light absorption and reflection.

A red fabric is red because it absorbs all visible light rays except those which are of the wave-length which the human eye perceives as red; these red wave-lengths are reflected.

Actually, because the factor of the human organism is involved, some unusual conditions impinge on the operation of such absolute rules. Red, for example, does not appear as red to the human eye unless there is a little blue in it.

To show how the human factor can complicate any consideration of color, in a test of 38 observers who were shown a pale red sample of color:

11 called it red
10 called it orange
6 called it orange-red
3 called it yellow-red
2 called it light red
2 called it red-orange

and four others had completely individualistic reactions.

So, if any of the color names used in this article appear "off color" to any individual reader — don't be surprised!

On the other hand, when AMERICAN FABRICS published a "Color 'Eye-Q' Quiz" I devised, several issues back, it was comforting to observe that the head of the British Color Council turned in a response conforming exactly to all of the answers specified.

To display fabrics in such a way as to bring out the full appeal of the fabric colors, it is imperative that the correct type of light-source be employed to bring out the quality of the color with all its subtle undertones and nuances.

Color in Blankets

Some years ago, for example, I was called upon to develop a line of colors for a leading blanket manufacturer, who had suffered a 35 per cent carryover during

(please turn)

HOWARD KETCHAM, *a member of the Committee on Store Lighting of the Illuminating Engineering Society, has served as consultant to 58 leading department stores, as well as to chain groups in the apparel, blanket, footwear, drug, food and appliance fields. He has addressed a variety of merchandising groups, including the Store Modernization Show panels, National Retail Dry Goods Association convention, fashion forums and officials of department store syndicate organizations, to show how the effective application of color and lighting coordinated to merchandise can be employed to offset temporary softening in demand by enhancing the appearance and appeal of fabrics and fabric products.*

the previous year. By employing color survey techniques to assure consumer appeal, both in the color and color names, a new line of colors was developed with confidence in the market appeal. When the blankets were put on display in New York City department stores, there was an immediate response from the buyer in one store hailing the color line; another, almost as promptly, voiced a complaint. The president of the blanket manufacturing company telephoned me, in some concern, to point out that certain rose and golden shades, which our consumer color-preference survey had indicated would do well among New York homemakers, were faring poorly in the second store. It was soon noted that while the first store had the blankets on display under incandescent lighting, which enhanced these colors, the second store was using daylight fluorescent lamps whose strength in the blue and green end of the spectrum made these colors appear muddy.

Lighting specifications for display of the blankets were sent out shortly after, as a result, and that year the manufacturer had no carryover. It has been a policy of mine ever since to include lighting specifications with color specifications, to assure effective display.

Results Achieved

The power of correct color in lighting was tested by one store some years ago, and it was found that when colored lighting was substituted for white the number of passersby who stopped to view the show window increased 290 per cent — and the number who entered the store nearly doubled.

Whenever color appearance is important, the selection of fabrics, paints, carpets and other furnishings in commercial establishments and homes should be made by actually seeing the material under the light sources to be employed. Different types of fluorescent lighting vary from one another almost as much as they do from incandescent light, in their effect on color.

I have, for use in my own work, a special viewing device box containing especially arranged fixtures for incandescent, daylight fluorescent, 4500-degree white fluorescent, 3500-degree white fluorescent, and soft white fluorescent lamps. We now have development work under way to provide similar test units for others who can use them to advantage, because controlled artificial illuminants are more reliable than the precarious variations of natural daylight. For instance, a fabric swatch will appear different in color under daylight condition at different hours of the day, different seasons of the year, and different directions of viewing. The box also controls such factors as background color reflection, angle of viewing, and distance.

Proper position of the light-source in relation to the fabric or apparel item displayed will serve to bring out desirable textural features of a piece of woven material.

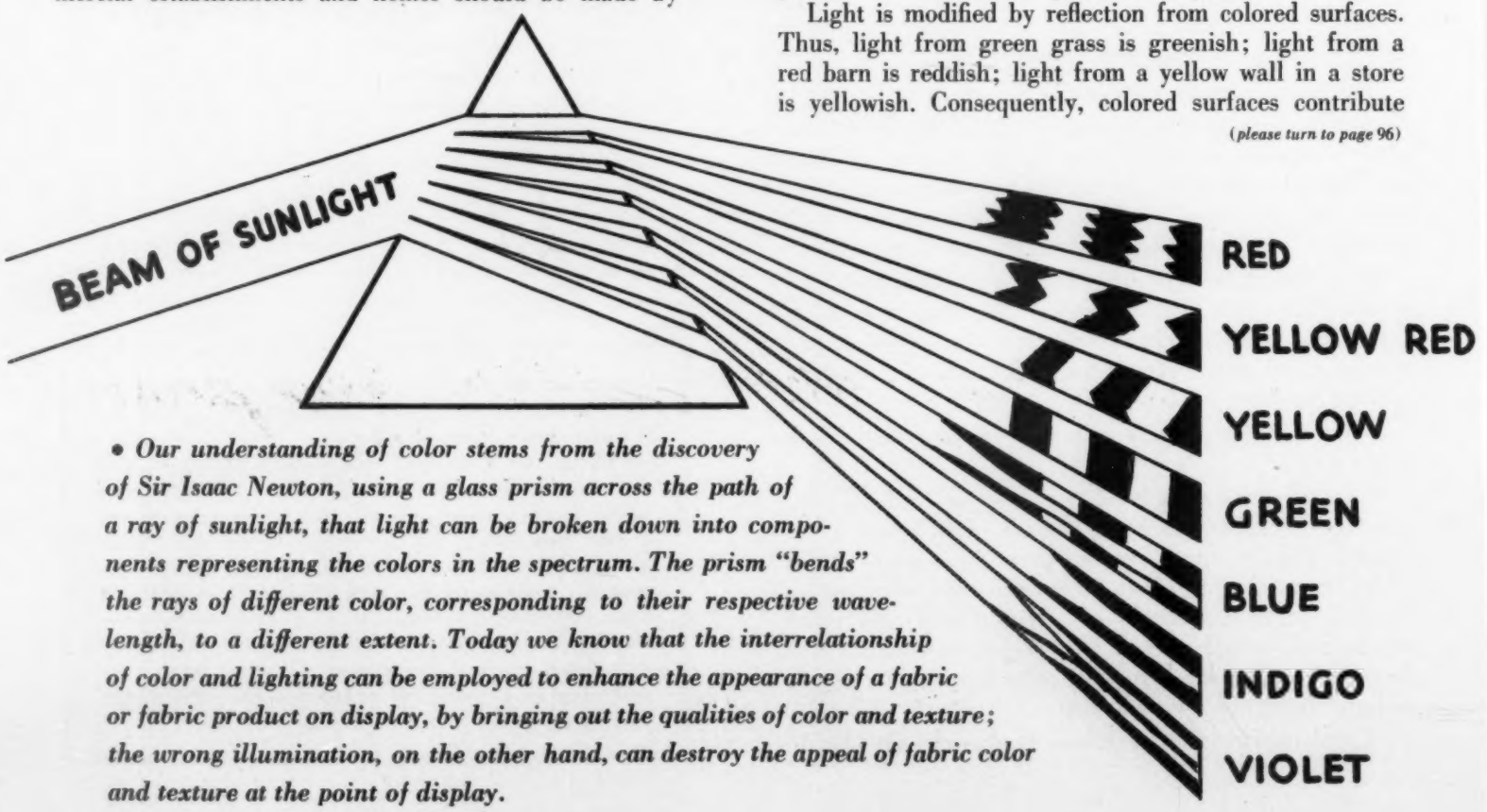
Danger in Poor Lighting

Light can be used to enhance colors — but improperly coordinated lighting will dull or destroy them and serve to distort texture.

In color appraisal, it is noted that small color differences in blue, purple and violet textiles are more easily detected under incandescent light than under natural or artificial daylight. Differences in red and pink textiles are more easily seen under natural or artificial daylight; there is little choice for yellows and greens. However, the light-source should produce some light from the entire range of the visible spectrum and should be located in a position that will avoid specular reflections.

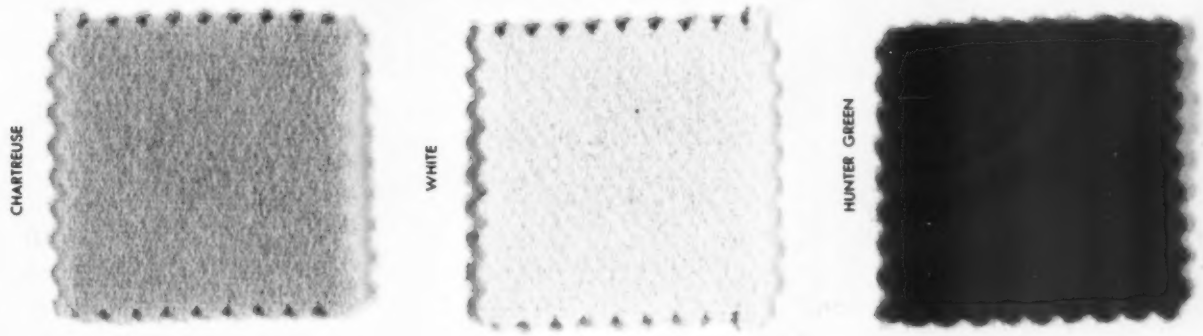
Light is modified by reflection from colored surfaces. Thus, light from green grass is greenish; light from a red barn is reddish; light from a yellow wall in a store is yellowish. Consequently, colored surfaces contribute

(*please turn to page 96*)

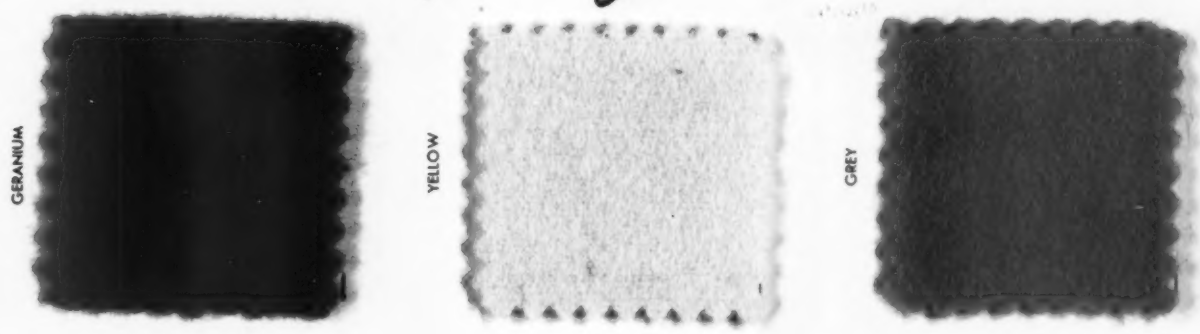


• *Our understanding of color stems from the discovery of Sir Isaac Newton, using a glass prism across the path of a ray of sunlight, that light can be broken down into components representing the colors in the spectrum. The prism "bends" the rays of different color, corresponding to their respective wavelength, to a different extent. Today we know that the interrelationship of color and lighting can be employed to enhance the appearance of a fabric or fabric product on display, by bringing out the qualities of color and texture; the wrong illumination, on the other hand, can destroy the appeal of fabric color and texture at the point of display.*

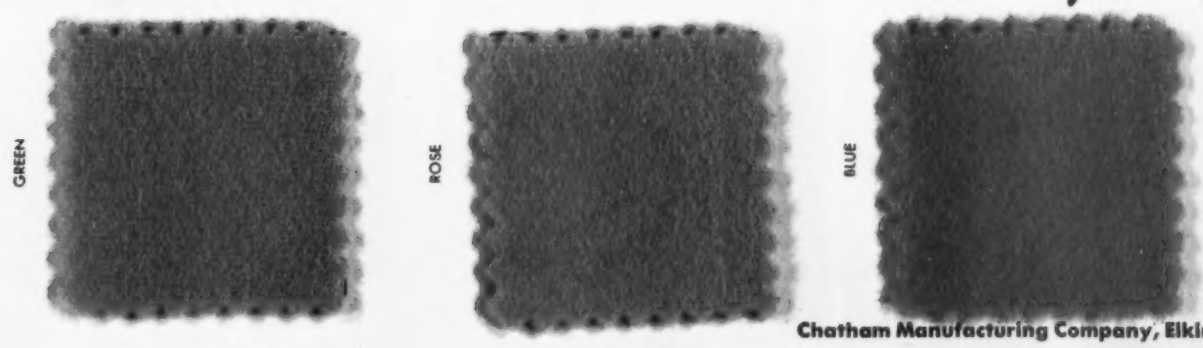
Chatham Blankets were never more beautiful



than in their Spring 1950 Colors...



Vivid decorator shades, clear new pastels



Chatham Manufacturing Company, Elkin, North Carolina

KETCHAM ON COLOR

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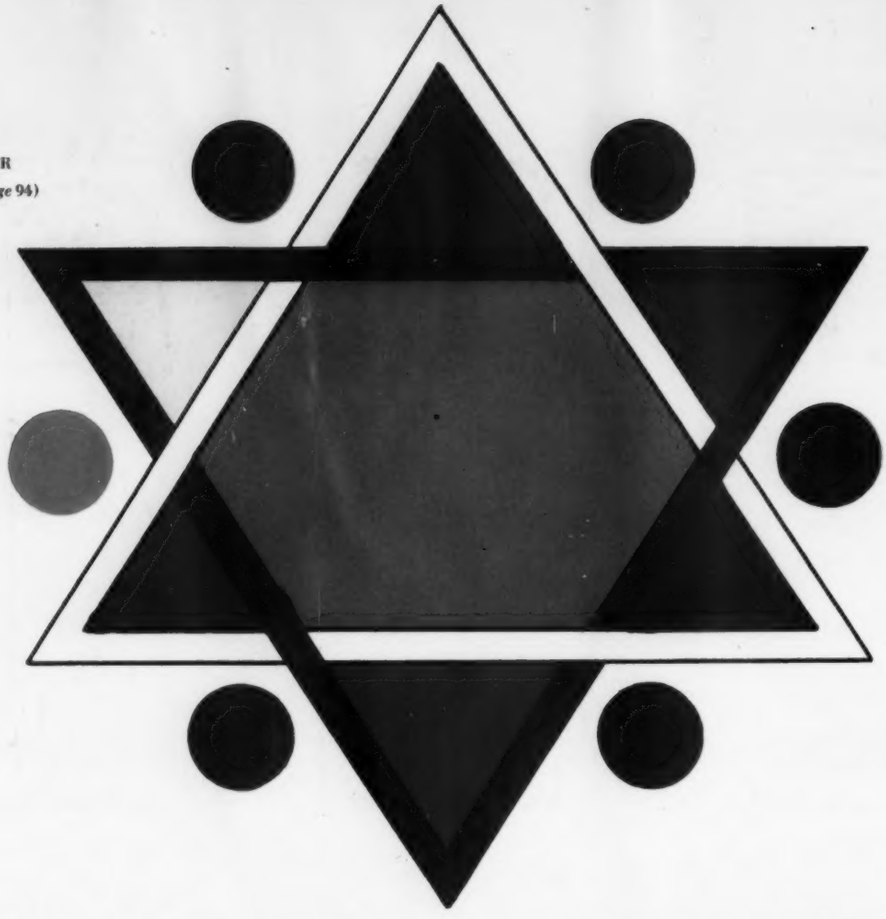


The six-pointed star illustrates readily how the three primary colors of light and the three primary colors of pigment are interrelated. The white triangle based on red, green and violet-blue depicts the light primaries; the black triangle based on lemon yellow, magenta (purple-red) and peacock blue depicts the pigment primaries. The light primaries, focussed from three light-sources in the respective three colors, blend into white; the pigment primaries, when mixed, produce black. The two processes differ: blending is accomplished by resolving the colors together, as when rays of light are focussed at a single point, or when the colors are whirled on a spinning device. Mixing involves an actual mixture of pigment materials. Colors shown in the illustration (read clock-wise, from the top) are magenta, scarlet, red, orange, lemon yellow, leaf (yellowish) green, green, blue-green, peacock blue, indigo, violet-blue and purple-blue.

tinted light to other light sources.

Thus, for instance, a southern department store found that its display windows had somehow lost their power of stopping passersby despite the continued ingenuity of the display manager. It was found that the reflection of a colored porcelain enamel facing, newly-installed in a store building across the street, reflected tinted light into the display windows; by distorting the colors of the displayed wares, this reflected light rendered them less effective. We increased interior lighting of the windows during daylight hours so that the strong interior lighting prevented the outside light-source from casting a reflection.

Changing Effects Through Light

Lighting can make two different samples of grey — one light, the other dark — appear the same; if the dark grey is illuminated with a bright light, and the light grey with a dim light, the colors can be matched in appearance, although the component materials differ.

It is sometimes stated that grey, black and white are not colors; they are real sensations, however, and therefore are classed as colors. The action of electricity, certain drugs, and internal organic stimuli may produce color sensations similar to those produced by light.

Red light on a blue surface destroys the appearance of blue making it appear reddish grey; blue light on a yellow surface destroys the appearance of yellow, causing a neutralized effect; green light on a purple surface destroys the appearance of purple, making it appear greyish brown.

For maximum attention power, the physiological effect of green-yellow can be employed to advantage in some instances. If a full range of spectrum colors is displayed with an identical amount of light energy for each, the eye is more sensitive to the green-yellow and will detect green-yellow before seeing the other colors.

* * * * *

Stores and sales representatives who do not display effectively — using the full power of background color and lighting to enhance the merchandise — lose sales. Today it costs more to ignore these factors than it does to apply them to successful merchandising to the public or to the trade. — HOWARD KETCHAM.

Notebook of a Dreamer Inspiration for Fabric Themes

I like the grey brown tone suggestion of the old stone walls -

E.B. Langlois del.

Amédée Rosé Sculp.

ROOF

Roof of old Normandy Chateau is good jumping-off point for new checker collection of woolens

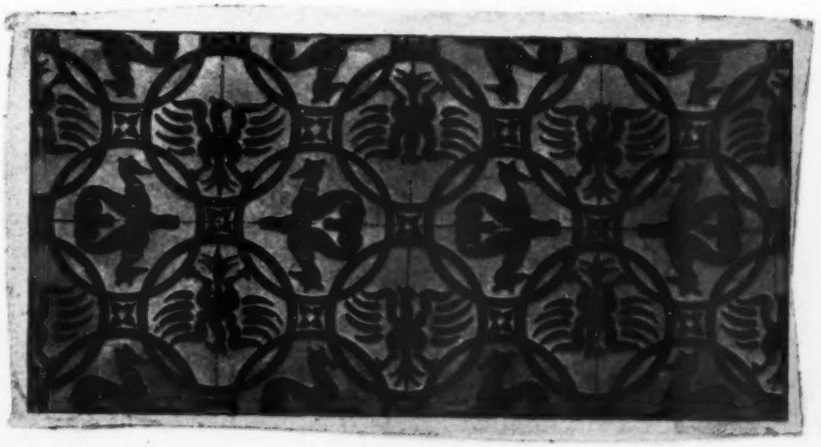
Play up pink green- and grey combination — softer tones

Giant oversize checker design for the coat, smaller check for the suit or dress. The figure of the old chap above was dated in the year 1390 nothing new, eh?

One touch of Accent Color!

one touch of vivid red against deep, luscious blue

(let's see if we can't show the same good taste and good sense) - WHY NOT A whole series ALONG THIS IDEA? Yes - "ONE-TOUCH-OF-COLOR" SERIES showing ochre against dark green ... beige-pink against still darker green ... yellow against violet...



The dusty-pink color of the cloak and the coolish blue — will put them together...

USING THE PAIR BELOW HOW ABOUT A WHOLE SERIES OF COMBINATIONS ?

Deep rich shades in drapery woolens — Color combinations after the authentic robes des Docteurs des Artes du Moyen Age.

RED = High note

ORANGE

GREEN

VIOLET = Low note

note for myself

Try to draw ~~an~~ an analogy between the musical scale and the color scale. Suggest it as a good idea for our "friends at American Fabrics"

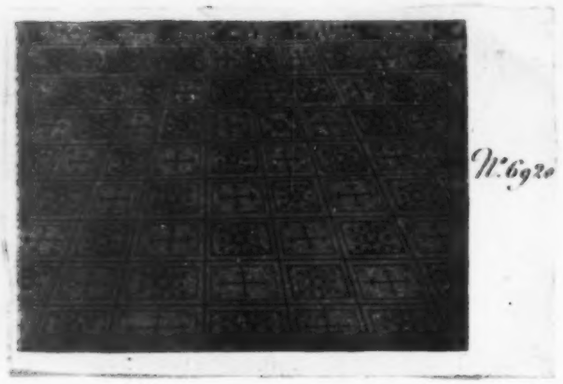
COLOR

DON'T BE AFRAID OF IT!

Can you think along the idea of panel stripe effects? Color combinations must be different

Beige with { navy blue / deep green / rich violet

Bronzini, the men's haberdasher,
has captured this feeling quite well in
Robes and Ties.



No. 6920

WONDERFUL PRINTS AND COLORINGS ON SILKS!

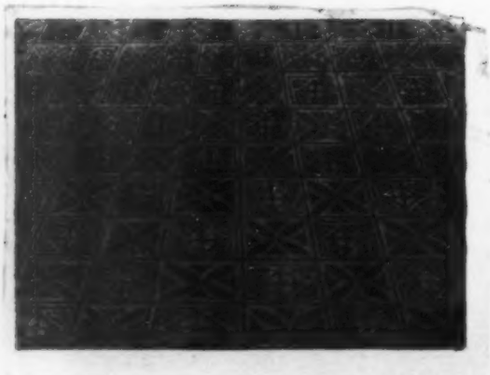
This reminded me of Nancy's new baby — notice the straps to hold the child inside crib.

15th century

ROCK-A-BYE BABY!

Seal du Roi

Design and Color chosen by a King of France!



COLOR

The old designers were not afraid to use it..

Note to C.C.

1939

...in the year 1390

yes! I do like your new- full-draped coat.

The Page of the King delivers a letter....

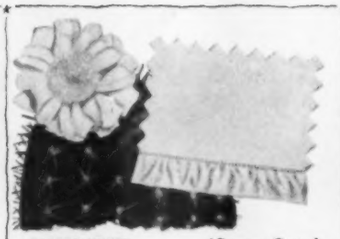
WHY NOT?
why not Page-Boy skirts with color panels along lines of the sketch?
men's spats shoes?!?

LITHO IN U.S.A.

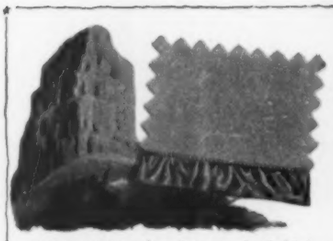
Copyright American Fabrics
Reporter Publications, Inc.

Something new under the desert sun

DESERT FLAME....(*Claret Cup Hedgehog*)
Soft brilliance to spark your bedroom color scheme. Only North Star has it!

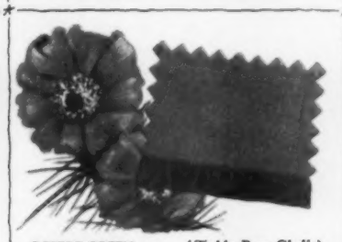


DESERT WHITE.....(*Saguaro Cactus*)
The dazzling white of Arizona's state flower in a petal-smooth blanket.



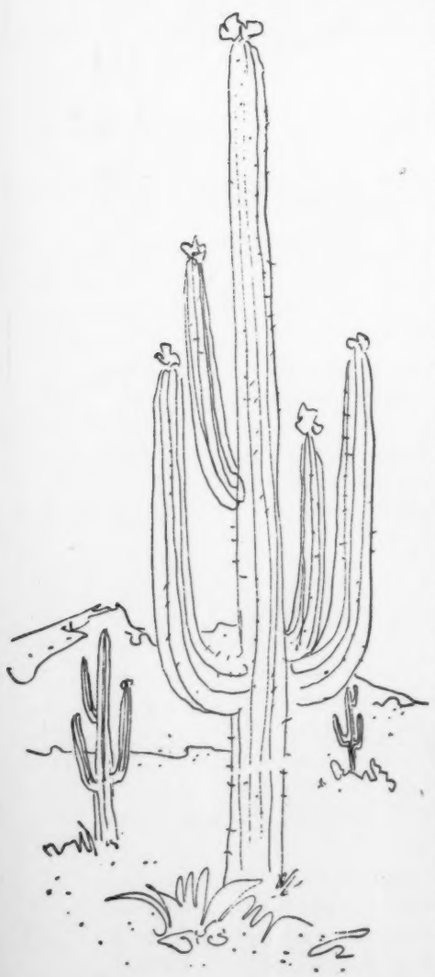
DESERT GREY—A quiet grey that's high-fashion this year. Blends happily with any bedroom color.

DESERT BLUE—The unforgettable blue of a cloudless desert sky translated into the softest of wools.



DESERT GREEN.....(*Teddy Bear Cholla*)
Borrowed from an exotic cactus blossom —a green to make any bedroom bloom.

DESERT PINK ..... (*Beaver Tail*)
Never before a pink so fresh, so becoming. Flatters your room . . . flatters you.



Radiant new North Star blanket colors

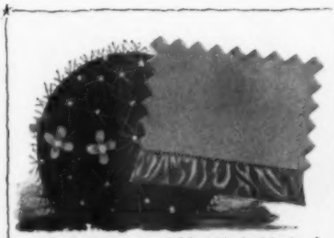
DESERT INSPIRED . . .
DECORATOR DESIGNED . . .
by the noted color stylist,
E. Helen Dunbar

Shades as rare and wonderful as the desert cactus blossoms from which they were taken.

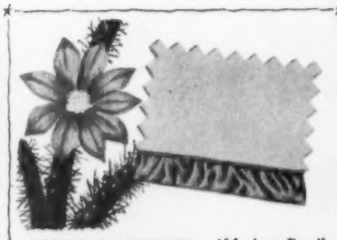
Blankets as wonderful as North Stars *always* are—woven of soft, dreamy wools to last . . . and last . . . and last.

NORTH STAR WOOLEN MILL COMPANY, MINNEAPOLIS 1, MINNESOTA

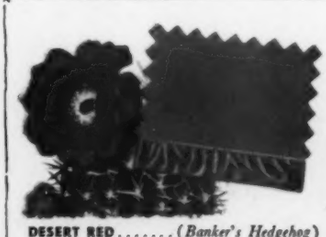
DESERT YELLOW.....(*Prickly Pear*)
A gay, sunny color that adds a bright and appealing note wherever used.



DESERT ROSE.....(*Mamillaria Mexican*)
A warm, lovely shade...a warm, lovely blanket. Perfect combination!



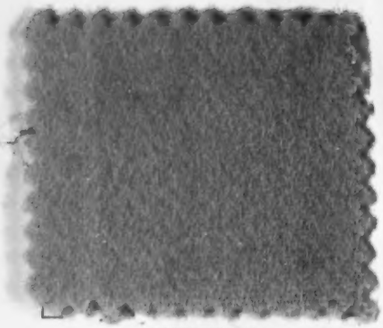
DESERT CHARTREUSE . . (*Mexican Pencil Cactus*) A lively, daring tone that's a brand new favorite with leading decorators.



DESERT RED.....(*Banker's Hedgehog*)
Decidedly new shade to use as a smart accent in a blue, grey or green bedroom

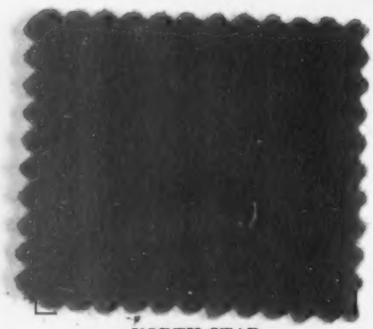
DESERT SAND—Restful as sleep itself. Wonderful choice for those who prefer richness and serene dignity.

These exciting new shades now available in many of North Star's better quality blankets


CHATHAM

ST. MARYS

A. F.
PRESENTS
THE NEW DECORATOR TONES
IN
BLANKETS FOR 1950


NORTH STAR

CANNON MILLS

(*Continued from page* 91)

about the purposes and needs for different types of blankets? Talk about weight. Talk about the health aspects. Talk about the right sizes. All of this will make it easier for us retailers to sell more blankets . . . and isn't that what you want?

WHAT SPECIAL FEATURES can you add to your product? Is your blanket mothproof . . . and why not? Is it shrinkproof, so that the average woman can wash her blankets more frequently and at home? Does it have a water-repellent finish you can dramatize?

WE MONOGRAM LOTS OF BLANKETS but we have yet to hear of any blanket manufacturer even *considering* the introduction and promotion of blankets with monograms already sewed on! What would be so difficult about developing such a style? If we, and many hundreds of other stores, find it practical to buy or rent monogramming machines to sell additional blankets . . . why wouldn't it be even more practical for a blanket manufacturer to come up with a group of monogrammed blanket styles? He would get not only the business of big stores, but think of all the thousands of smaller shops which can't afford to monogram blankets!

I completely wave aside any problem about merchandising an inventory with initials. It has been done successfully in many other industries, and a little research plus a little brainwork will produce a workable plan for the blanket industry.

* * *

Have I stepped on anyone's toes? I haven't intended to. My sole intent was to pass on what we retailers learn on the selling floor through daily contact with the consumer. As I said earlier: we shudder at the thought of any return to the hypodermic methods of prewar days. On the other hand, both you who make the blankets and we who must sell them are fully aware that the placid days of the wartime and postwar selling boom are history.

I make the foregoing suggestions in the hope that they will at least provide a springboard for your own creative thinking. Give us buyers more tools, and we'll dig more gold out of the blanket market. — *P. J. G.*

. . . not for warmth alone is this
name famous—but for VALUE
in all the phases of its meaning
St. Marys
ALL PURE WOOL BLANKETS
ST. MARYS WOOLEN MFG. CO.

.What are St. Marys special claims to Blanket VALUE?

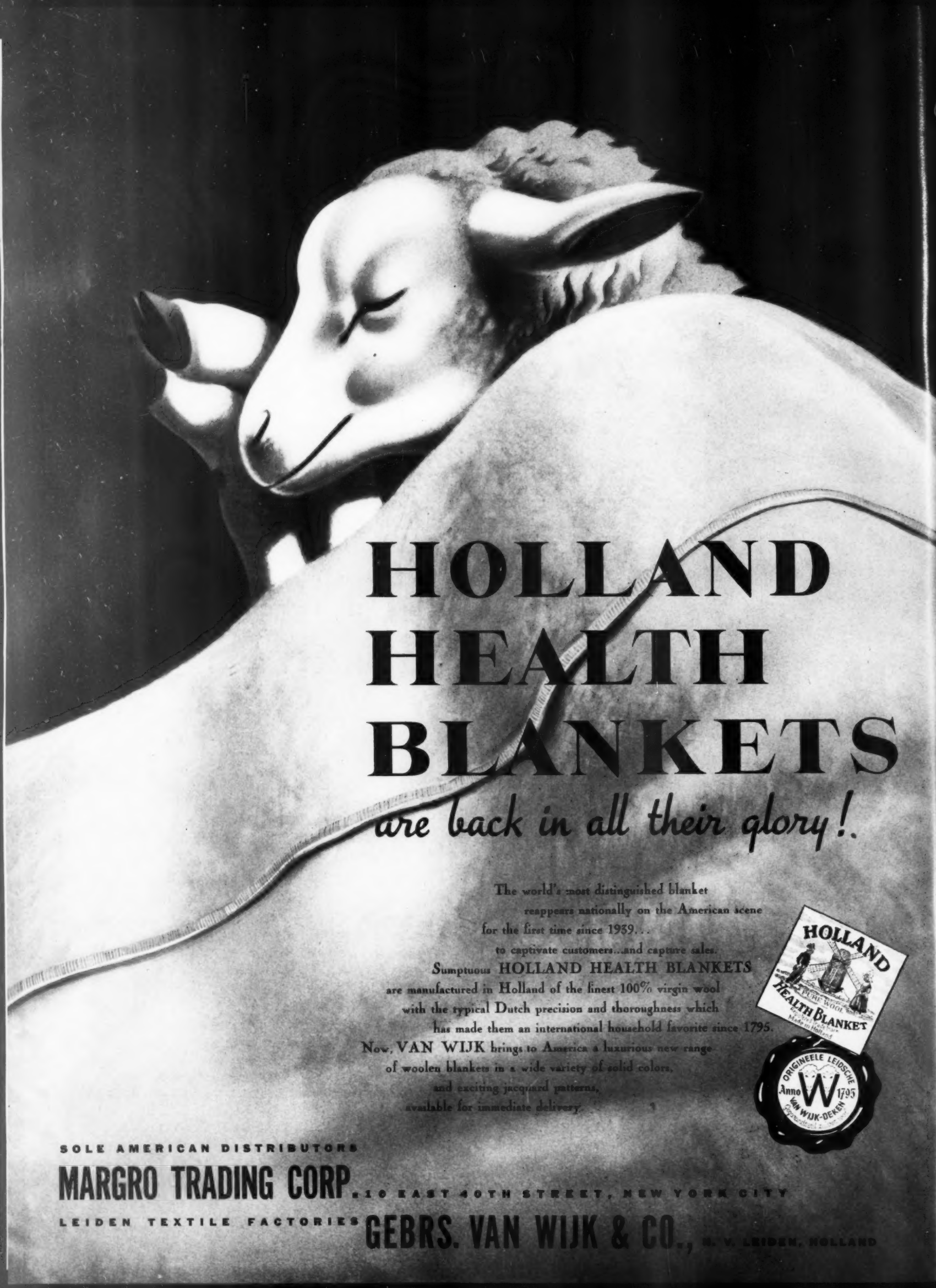
To the Decorator it is the knowledge that in them he has an asset and an ally in quality, contemporary and traditional color and binding designs, overall beauty and usefulness. And that these qualifications persist through the entire St. Marys line. He may use them to glorify the humblest commission and to enhance the most magnificent . . . for St. Marys Blankets are priced for all to enjoy.

To the Designer they are a constant source of hope and inspiration . . . proof that there is no field of pure utility that beauty, quality and good design will not make more desirable to all.

To the Retailer they present the greatest merchandising opportunities of any blanket line in the world. In all price ranges down from the magnificent Kashmir to the pure wool lightweight Tropic, St. Marys offer the widest, freshest choice of new colors, a sure touch of fashion in bindings and blanket patterns. With the prestige of the St. Marys name the domestics buyer builds his own proud place in interdepartmental bridal, gift, homemaking and back-to-school promotions and display. *Now, too, the Fashion Departments may enjoy the magic of the name, St. Marys, in beautiful Robes and Leisurewear for women, misses and little girls. St. Marys new wools-for-wearing are triumphs of sheerness, body, drape and motion. Easy manipulation allows for fabulous grace of design. Chiffon-like softness against the skin is characteristic.*

To the Consumer there is the joy of owning a thing in the realm of treasure that is comforting, needed and completely practical.

ST. MARYS BLANKETS ST. MARYS OHIO



HOLLAND HEALTH BLANKETS

are back in all their glory!

The world's most distinguished blanket
reappears nationally on the American scene
for the first time since 1939...
to captivate customers...and capture sales.
Sumptuous HOLLAND HEALTH BLANKETS
are manufactured in Holland of the finest 100% virgin wool
with the typical Dutch precision and thoroughness which
has made them an international household favorite since 1795.
Now, VAN WIJK brings to America a luxurious new range
of woolen blankets in a wide variety of solid colors,
and exciting jacquard patterns,
available for immediate delivery.

HOLLAND
HEALTH BLANKET
PURE WOOL
Made in Holland

ORIGINEELE LEIDSCHE
Anno W 1795
VAN WIJK-DEKEN

SOLE AMERICAN DISTRIBUTORS

MARGRO TRADING CORP. 16 EAST 40TH STREET, NEW YORK CITY

LEIDEN TEXTILE FACTORIES **GEBRS. VAN WIJK & CO.,** N. V. LEIDEN, HOLLAND

*Dream-Foam** by Barclay

The Newest in Foam Latex Pillows

Dream-Foam latex pillows will be a product of people who have had years of experience with *all types* of pillows . . . people who know the pillow business.

- ***Dream-Foam*** latex pillows will be more conducive to sleep than any other foam latex pillow.
- ***Dream-Foam*** latex pillows will be allergy and dust-free.
- ***Dream-Foam*** latex pillows will be moth-proof.
- ***Dream-Foam*** latex pillows will not lump or bunch.
- ***Dream-Foam*** latex pillows will be cool and sweet in any climate.
- ***Dream-Foam*** latex pillows will be a luxury item but budget-priced.

Dream-Foam, the quality latex pillow by which all other foam latex pillows will be judged.

BARCLAY HOME PRODUCTS, INC.

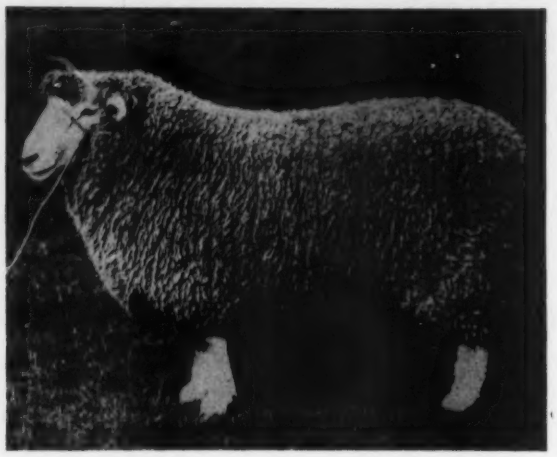
Pillows
Comforters
Patchwork Quilts
Quilted Mattress Protectors

MILLS: COHOES, N. Y.
SHOW ROOMS: NEW YORK:
245 FIFTH AVE., TEL: MU 9-7164
CHICAGO . . . DALLAS . . . LOS ANGELES

BARCLAY—A great name in home furnishings

*Trademark

HELPFUL HINTS TO BLANKET SALESCLERKS:



1. WHAT LENGTH BLANKET IS REQUIRED? Ask your customer the length of the bed where the blanket is to be used. Plenty of length should be allowed for the tuck-in at the bottom, and for enough allowance at the top so that the blanket will cover the shoulders. If the blanket is too short, it is strained by constant pulling up.

2. WHAT WIDTH BLANKET IS REQUIRED? *Again, find out the width of the bed, so that the blanket will be wide enough to hang down sufficiently or tuck under on each side.*

3. WHAT WEIGHT BLANKET IS REQUIRED? Warmth and weight are not necessarily related. The warmth emanates from the quality and the closeness of the weave of the wool. You can frequently sell a higher-priced blanket by stressing the fact that finer blankets, light in weight, offer more comfort.

4. WHAT IS THE FIBER CONTENT? *Look on the label for this. You may find wool, cotton, nylon, rayon, etc., or mixtures of these. Cotton is often used in the warp (or lengthwise direction) to add strength to the material and to lessen shrinkage.*

5. OF WHAT MATERIAL IS THE BINDING MADE? Some bindings are all-rayon, some are cotton, while some are rayon and cotton mixed. Binding widths are usually given you by manufacturers in over-all figures. When they state, "This is a 5-inch binding," they mean that it was five inches wide prior to sewing on the blanket. This results in about 2¼ inches on each side when finished, allowing for the turn-in.

6. WHAT PURPOSE HAVE YOU IN MIND? *Find out the use to be made of the blanket by the customer. Will it be used for a guest room . . . for growing children . . . for adults? Show the different weights and fiber contents and help in the decision. In this way you will be able to sell more blankets.*

7. WHAT CARE MUST BE GIVEN THE BLANKET? Suggest the proper care of the blanket. If the customer does not care for the blanket properly, she will blame the blanket and the store, not herself, for any bad reactions.

8. HAS THE BLANKET BEEN TREATED TO KEEP SHRINKAGE LOW, AND TO REDUCE "FELTING" OR MATTING IN WASHING, WET-CLEANING, OR DRY-CLEANING? *Inform yourself of any special treatment that may have been used on the blanket. Pass this information on to the customer.*

9. WHAT COLOR BLANKET IS ADVISED? Find out what the bedroom color scheme is, and then suggest harmonious shades in blankets. Render this useful service, and you will find your saleschecks going up.

10. IS THE BLANKET TO BE BOUGHT AS A GIFT? *Show special gift boxes or suggest the various wrappings available by the store. Point out to all customers that blankets serve as a splendid gift.*

11. DO YOU HAVE THE BLANKET THAT IS FINISHED WITH A "BLANKET STITCH" INSTEAD OF A BINDING? This finish is ideal for rough-and-tumble use; in children's rooms, camps, schools, etc.

12. DO YOU HAVE BABY AND CARRIAGE BLANKETS? *Show the new, colored, fringed types ideal for gifts.*

13. IS THE BLANKET FOR A SINGLE BED? Try to sell a pair, since they can be used on twin beds if the occasion arises.

14. DO YOU SHOW SHEER, LIGHT-WEIGHT WOOL BLANKETS, EVEN IN WINTER? *These delicate blankets are excellent any time of the year, especially for covering during a nap in the daytime.*

15. DO YOU KNOW WHY A BLANKET KEEPS YOU WARM? The air is trapped between the fibers of the deep, springy nap, and acts as an insulation between you and the cold air.

16. DO YOU HAVE ELECTRIC BLANKETS? *If so, show them and explain their features. Demonstrate how they work. This is the type of purchase that the customer usually has to "think over for a while."*

17. WHY DO PRICES VARY? The customer will be very interested in this phase of blanket quality and blanket price. You can obtain this information from the department buyer or from the training school department. Often an explanation will readily show the prospective buyer why expensive blankets are worth the difference, and raise the size of the check.

18. WHAT ABOUT BLANKET CASES? *These are useful for storage between seasons. They are made of various materials, including plastic, and they keep blankets clean and neat.*

19. WHAT IS THE VALUE OF KNOWING ABOUT LABORATORY TESTS? If your store or the manufacturer has furnished you with the results of laboratory tests, telling of the various qualities, study them; understand them; and your sales will rise.

THE ONE GIFT BLANKET THAT'S IN STRONG DEMAND 365 DAYS A YEAR!

BABY PEPPERELL BLANKETS

TO RETAIL AT $3.75 PROFITABLY

AUGUST F. NIELSEN CO. • 1350 BROADWAY, N. Y.

The problem of retailing on a smaller inventory isn't easy to lick . . . unless you can find individual items with fast-turnover appeal. That's why the Baby Pepperell Blanket is a favorite in stores showing the best figures right now. It combines a fine name . . . a needed item . . . an attractive counter-appeal . . . and a mass-selling price.

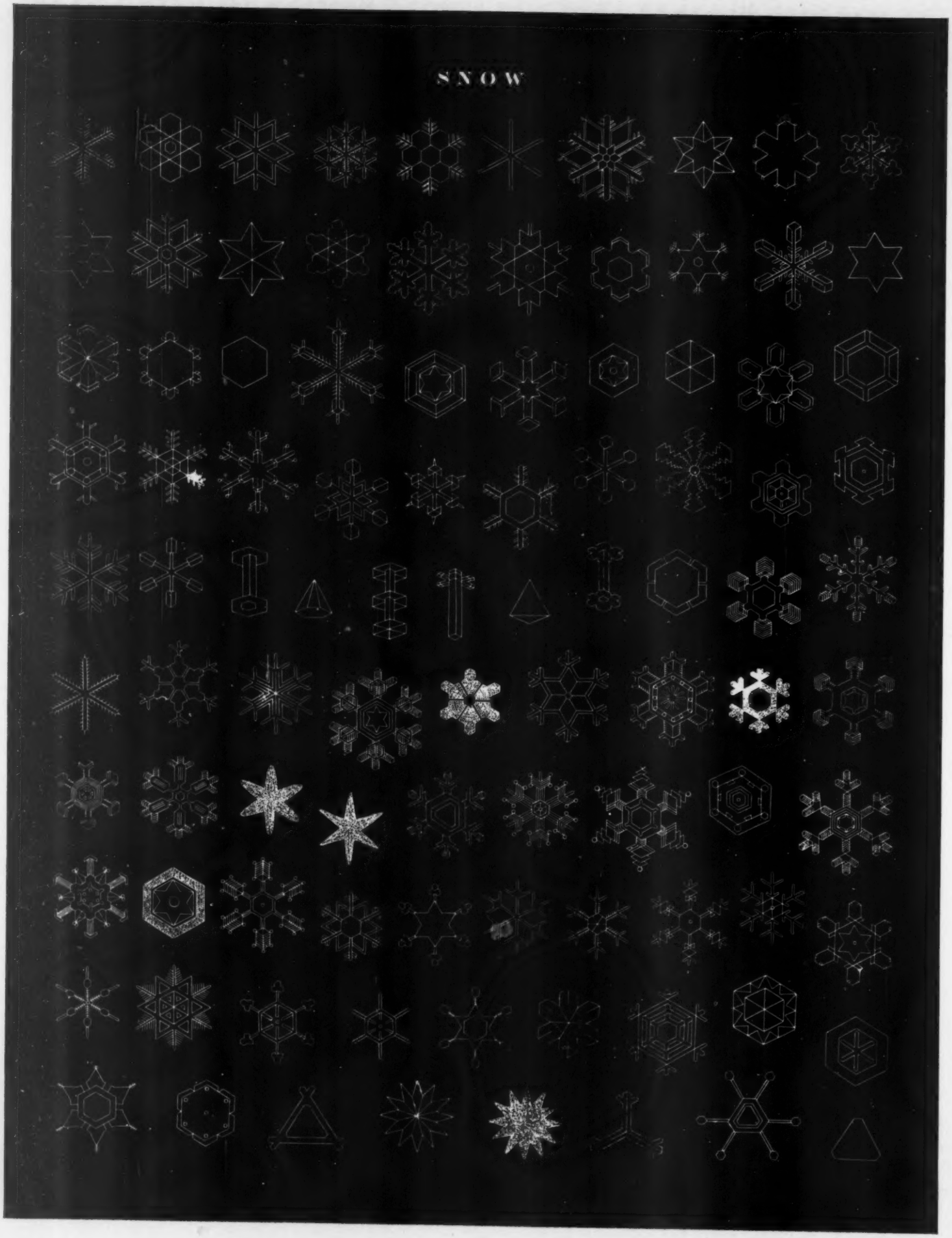
Each Baby Pepperell Blanket is gift-boxed (saving you money). It's made of pure, fluffy cotton (recommended by pediatricians). You can offer a choice of Scottie Twins, Teddy Bear or Baby Panda tufted decoration. The colors are luscious: white, pink, blue, maize and pale green . . . bound in 6-inch rayon satin with zigzag stitching. Size 36x50 inches.

The faster you get them out on your counter, the faster you'll learn how easily this item sells!

INDIVIDUALLY PACKED IN GIFT BOX WITH DAISY CUT-OUT PEEP WINDOW

•

DELIVERY: 2 TO 3 WEEKS


SNOW

don't dye until you see GAEDE

dyeing is like living ...you get what you put into it.

GAEDE . . . *at its modern dyeing and finishing plant in Paterson, N. J., only the most thoroughly skilled researchers are employed . . . only the highest standards of workmanship prevail.*

GAEDE . . . *where expert dyeing and finishing "know-how" insures finer service, finer craftsmanship, and finer quality.*

GAEDE . . . *finish and dye is the "tested way."*

GAEDE Finish

GAEDE DYEING COMPANY INC.
Bert B. Allen, Pres.
4TH AVENUE & RIVER STREET, PATERSON 4, NEW JERSEY

An Open Letter To Menswear Fabric Mills:

Just one year ago the management of Reporter Publications decided changing times demanded the radical change of the Men's Reporter from a monthly magazine to a weekly newsmagazine. It took sheer courage and clear vision to make the move; it meant the complete scrapping of the men's industry's most vital and most profitable publication. At the same time, it was decided to expand the editorial activities of the Reporter deeper into the field of clothing and textiles, because in a weekly newsmagazine there would be adequate space to do that field justice. Several things have happened in the intervening year:

FIRST, the circulation of the Men's Reporter has jumped . . . without the use of subscription crews, special no-cost deals or any other hyperdermic methods . . . to the impressive figure of 15,632. This is an increase of slightly better than 34%, which is even more interesting when ABC reports show that the other publications in the men's industry have dropped in circulation.

SECOND, the editorial staff responsible for the clothing and textile section has created its niche. It can be stated without false modesty that the clothing editorial of the Reporter has created more favorable discussion; has uncovered more timely stories; has provoked more constructive thinkers among manufacturers and retailers than any other publication has ever been able to claim before.

The Reporter, in 1949, introduced Mica to revive consumer interest in green shades for clothing. The Reporter blazoned the four-patch-pocket suit. The Reporter gave manufacturers the impetus to revive District Checks. The Reporter stimulated retailers to accept, to buy and to promote lighter weight clothing. The Reporter drew a clear, sharp line in the summer clothing picture between worsteds and rayons.

IF YOU HAD MENTIONED the Reporter a year ago, or any time during the past 18 years, in 200 Fifth or 51 Madison, we doubt whether many would have known the magazine intimately. Today, we dare say, it is at least as well known and as favorably accepted as any magazine or newspaper which has devoted years to the field. The addition of Capt. J. A. Murdocke to our editorial staff, in itself, has given the industry not only accuracy but inspiration, in his reports of fashion developments abroad. The Guards Overcoat; Midnight Blue Evening Wear; the Tube Chesterfield; Cashmere and Featherweight Suitings; the Drape Lounge Jacket . . . these are but a handful of the contributions which Capt. Murdocke has made to the American clothing and textile industry. Is it any wonder that the most progressive manufacturers and retailers look forward, each week, to reading the Murdocke story in the Reporter?

IF YOU HAVE a fabric story of importance to tell to the important manufacturers and the leading retailers of this country . . . your advertisement can reach them under sympathetic conditions the Reporter's 15,362 readers can in the Men's Reporter News Weekly. Our readers are preconditioned to look for new ideas, for promotable ideas. If your product falls under this banner, show you fast action.

REPORTER PUBLICATIONS, INC.
Empire State Building
New York 1, New York

(advertisement)

Seeds are removed.

Flax cleaned between two sticks.

Woman draws out continuous rove.

Stalks are bound into bundles.

Seed Flax and Fiber Flax. Seed flax in the center has a shorter, coarser stalk with branches and numerous seed bolls. Fiber flax has a tall stalk with few branches

Preparation of flax for spinning.

Dirt is knocked off the roots.

Readying for the final twisting.

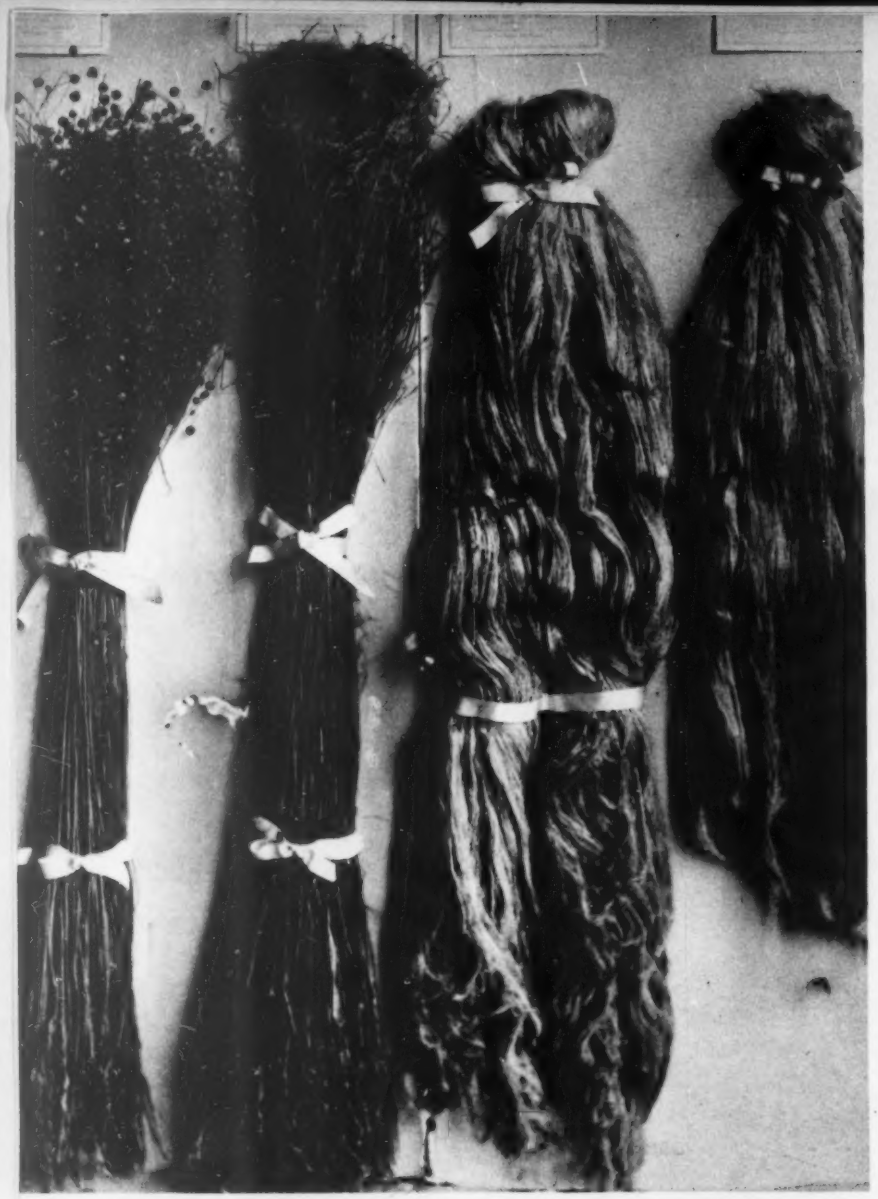
Flax is pulled up by the roots.

Spinning the thread.

THE STORY OF LINEN

The fiber that demands the hardest work, the tenderest care, to yield the most rugged wear and most luxurious appearance

ILLUSTRATIONS ARE FROM A WALL-PAINTING IN THE TOMB OF HAGA AT THEBES, ABOUT 2000 B.C.



Steps in processing fiber flax . . . flax straw with seed bolls; threshed flax straw after retting; scutched flax fiber.

THE STORY OF LINEN

IT IS almost an anachronism, this fiber which we call Linen and which the Celts called LLIN. It is almost as though Nature were determined to defeat Man in his efforts to use this fine product of the earth . . . so tedious is the work, so trying the period of raising and processing linen flax into the fabric which has been in the fashion forefront for ten thousand years.

The history of linen dates back to the flax fiber cloths found in Switzerland where they were left by Neolithic cave dwellers before the dawn of civilization; it probably antedates even that discovery. We know, too, that the Romans found flax grown by the Gauls, and took it with them to England and Ireland. During the Dark Ages all written record of textile manufacture was hopelessly lost; but apparently the production of linen and the art of spinning and weaving continued without cessation; it flourished particularly in Ireland, where it grew to vast proportions as an industry and the fine technique of growing and weaving linen was passed on to succeeding generations.

Linen flax is not grown; it is *pampered* into being. No other fiber requires so much care, such sustained back-breaking labor as does linen flax. One major reason why the bulk of this fiber comes from countries where there is a bountiful and cheap labor supply is the amount of arduous effort its raising demands. Nor will linen thrive anywhere but in a mild, temperate climate on level land with a plentiful supply of soft, fresh water. And, finally, the grower of linen flax can count on no more than *fourteen crops in every hundred years.* After one yield the ground must be enriched for six long years to attain the degree of fertility required to bring forth another good harvest . . . although modern science is developing new agricultural methods to shorten the length of time between crops.

Ireland is, of course, the world's largest producer of linen; but Belgium, Holland, Germany, France, Poland, Latvia and other smaller European countries count linen flax among their major crops. Canada, British East Africa and the United States are currently experimenting with the growth of linen flax.

Grown by Tradition

Since the days when Cleopatra's attire was woven from linen which grew along the shores of the Nile, little change has been noted in the methods of growing and processing flax. Planting is still done in April or May, and largely by hand; the seeds are placed very closely together so that the young flax stalk pushing its way upward will have no room to branch out and must perforce grow tall and straight; this is essential in order that the long fiber be secured.

The next arduous step in flax raising is the weeding . . . one of the most precise, painstaking, delicate and laborious of agricultural operations. Although the finished fabric is incredibly strong and durable, the flax plant itself must be treated with the tenderest touch to prevent injury to the tender roots; the workers even tread the fields barefoot, since shoes might bruise the stalks!

Toward the end of August the flax turns from its blooming shade of blue to a brownish tint. It is then gently pulled, *not cut,* to keep the plant intact so that the fiber running from the top to the roots will be obtained without injury.

Dislodging the fiber from the woody core of the plant is the next painstaking step. This can be done only by rotting . . . or retting . . . the fiber loose from its protective covering. The stalk

(*continued*)

Hard and difficult it is to stone-weight the flax in the retting dam . . . a necessary chore to insure thorough immersion.

Pulling flax by hand is a laborious and expensive method of harvesting which is still being practised in many lands.

Where harvesting the flax is done by machines, hand pullers are employed to round off field corners to hasten harvesting.

In the United States tanks such as the above are used in retting flax. Straw is packed in bundles . . . covered with water (80°F.) for five to eight days. In Ireland, the milder, more equable climate permits the use of natural pond water.

The retted straw is shown stacked in wigwams for drying before scutching.

FLAX FIBER PRODUCTION IN AMERICA

Although Ireland is the world center for linen, historians recall that flax fiber has been cultivated in the United States since early Colonial times. Flax supplied the fiber for much of the hand-spinning that went on in the American home. When spinning wheels ceased to be used, before the middle of the last century, fiber flax gradually disappeared from American farms.

Placing the flax in retting pools in Northern Ireland.

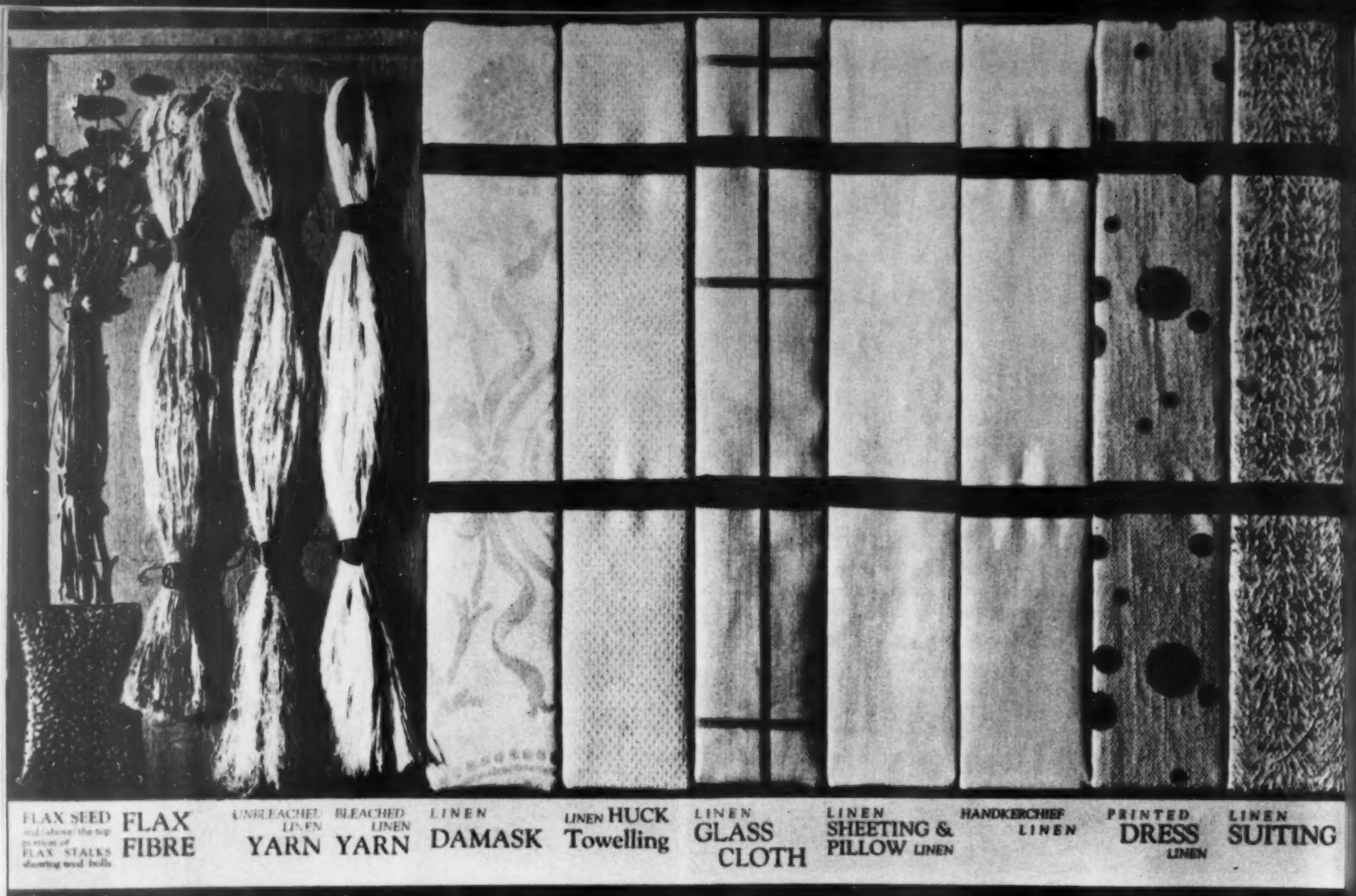
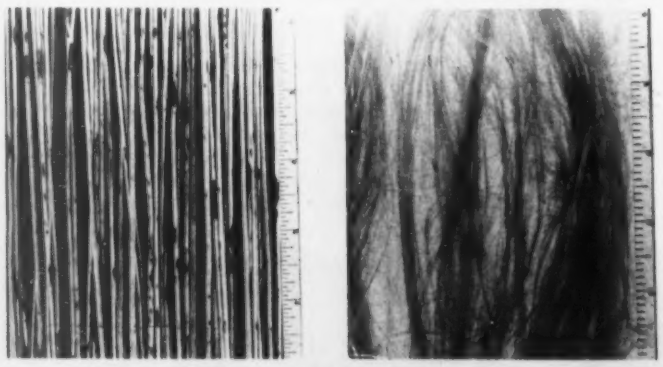


CHART OF LINEN-MAKING FROM FLAX IN THE FIELD TO THE FINISHED FABRIC.

(*continued*)

is submerged in warm, pure, sweet water for seven days; this merely loosens the fiber which is then passed through rollers which break the woody portions and a paddling machine which clears them away.

With the fiber free from the stalk, it is then cleaned, straightened and combed . . . again in most cases, by hand. Then, laying the flax fibers parallel so that the ends overlap, they are made into a continuous ribbon by pressing between rollers, and again combed over fine pins. The ribbon becomes longer and longer,



Rust of flax, caused by a mold-like fungus (melampsora lini) *is oldest known disease of the flax plant. Black rust spots may be seen on flax stems* (*at left*). *Where the fiber is not weakened sufficiently to go into tow, the spots may remain, adhering to the live fiber as shown in photo at right.*

until it is given the final twist on the spinning frames. After a number of intermediary steps, the fiber is ready for the weaving process, which is akin to that used in looming other fibers.

Again . . . the Hard Way

Other fabrics can go to a bleachery and be whitened by chemicals. Linen demands that it be processed the hard . . . and costly . . . way. Its snowy whiteness does not come so easily. Man-made chemicals and machines cannot do the work of Nature; and so linen is still bleached through the age-old method of bleaching on the grass. Even in what appears to be a simple process there are tricks and techniques; for one family which is proficient in bleaching sheer handkerchief weights will not compete with another which specializes in heavier weights.

The last step, the finishing, is a case wherein linen is literally given a terrific beating for anywhere fom thirty to sixty hours. As the cloth slowly revolves around huge drums, great wooden blocks . . . called beetles . . . are banged down on the fabric. After this beating come the regular finishing steps common to other fibers . . . and no further complications occur until the cloth is handed over to the dyer. *He* has a problem; because linen, being practically impervious, is the most difficult fiber to dye. However, the development of vat dyes has made it possible to obtain permanent colors on linen as successfully as on other textiles.

With the exception of damasks, it would be virtually gilding

(*continued*)

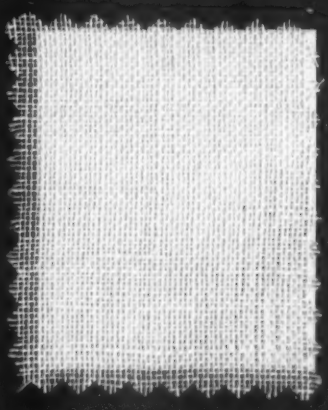
HOW TO TAKE CARE OF LINENS:

If linens lose their original beauty or give unsatisfactory wear, it is only because of mishandling. Use these simple precautions, and linen will reward you with a lifetime . . . in fact, several generations . . . of loyal service.

1. Many breaks or tears are not caused by self-breaking or abrasion of the linen yarn; they generally come from careless scrapes with knives, forks, razor blades or other sharp or pointed instruments. These cause tiny yarn breaks which, under the strains of laundering, develop into large tears.
2. Fold your linens with the least possible number of creases, and preferably with soft creases, since constant creasing with sharp folds will tend to break the threads.
3. Excessive starching causes a coating to form which, when the fabric is folded, may cause threads to crack.
4. When boiling linen, the use of washing soda, or alkaline, or other caustic solutions may cause threads to separate and lose strength. A mild soap, with no free alkali, is best to use in washing linen.
5. It is advisable, from time to time, to change the fold line so that the same threads are not constantly being bent and unbent.
6. It is best to remove stains, whenever possible, before laundering. At least, soak the linen in tepid water with mild soap to remove water-soluble dirt and thus determine which spots need further treatment.
7. To remove grease spots use benzine, gasoline, kerosene, carbon tetrachloride, chloroform or similar compounds . . . always applying them to the underside of the article, with a blotter or soft absorbent cloth pressed to right side.
8. Stains of fruit juice, tea or coffee can be removed by pouring boiling water through the cloth; hold the kettle at some distance above the cloth, so that the water strikes with some force.
9. Acetic acid or vinegar will generally remove rust stains; or, you may use salt and lemon juice.
10. Many rust stains come from bluing containing aniline dyes; try to avoid them when possible.
11. Use alternate applications of ammonia and hydrogen peroxide to remove grass stains.
12. Fresh mildew stains may be removed by washing in a strong soap solution, then exposing to the sun.
13. Linen should be ironed while damp, using a moderately hot iron to avoid scorching. To preserve the luster, iron on both sides.
14. Colored linens should be washed in suds made of a pure soap, in tepid water, and then rinsed in two clear waters; first-washed printed linens should be rinsed until the water is clear, to remove excess color.

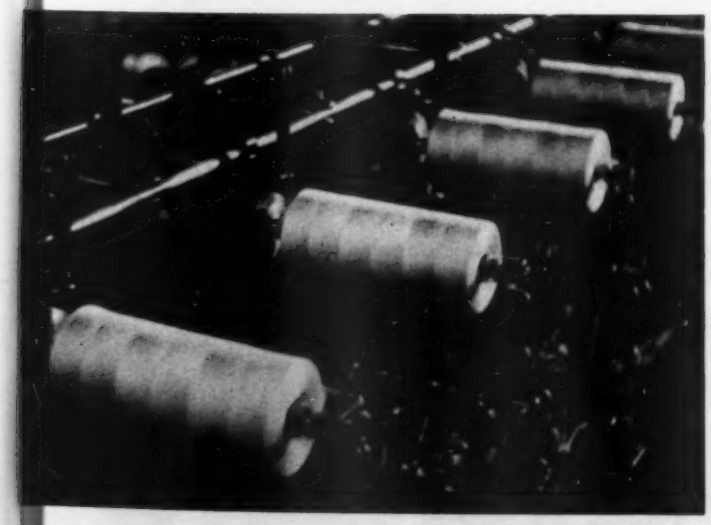
Key Stages IN THE Production of Linen

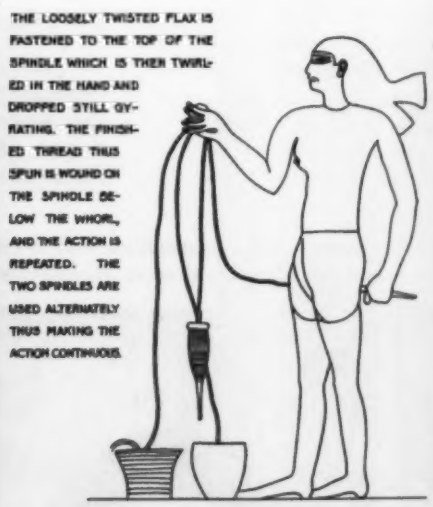
Flax That Has Been Scutched and Combed



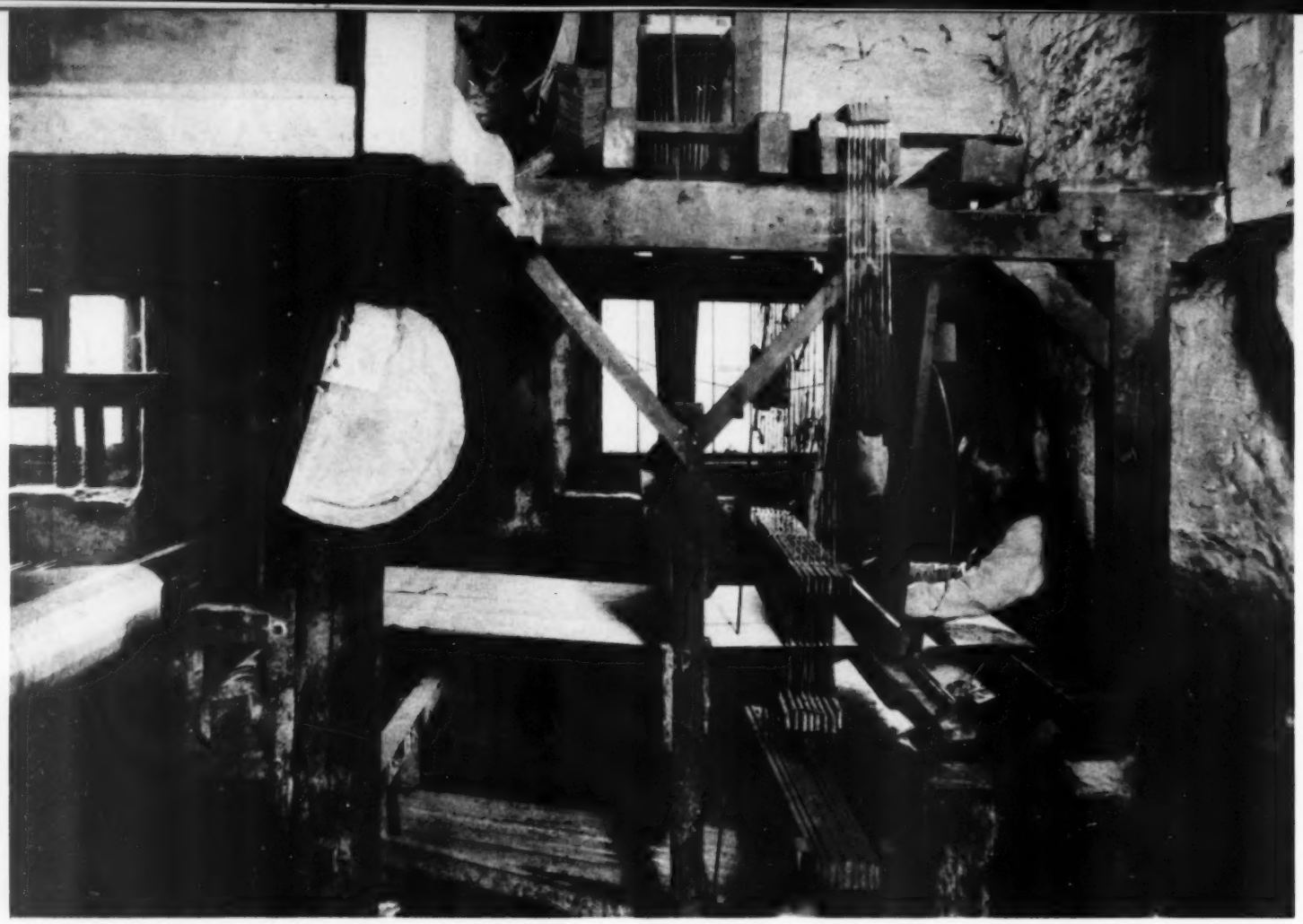
Woven Linen in the Greige, Unfinished State

Linen That Has Been Finished and Tebilized




THE LOOSELY TWISTED FLAX IS FASTENED TO THE TOP OF THE SPINDLE WHICH IS THEN TWIRLED IN THE HAND AND DROPPED STILL GYRATING. THE FINISHED THREAD THUS SPUN IS WOUND ON THE SPINDLE BELOW THE WHORL, AND THE ACTION IS REPEATED. THE TWO SPINDLES ARE USED ALTERNATELY THUS MAKING THE ACTION CONTINUOUS.

SPINNING LINEN YARN . . . MODERN AND ANCIENT



LINEN CAN NOT BE RUSHED . . . IT REQUIRES PATIENT, SKILLFUL WEAVING, WHETHER BY HAND OR POWER LOOM.

View of St. Ellen Works in Northern Ireland

Linen (*continued*)

the lily to weave intricate designs into linen cloth. Much of its virtue and appeal lies in the sheer richness and simplicity of weave. Sometimes we find variations of thread thickness in either warp or weft; or in the spacing of either; or, perchance, we find warp threads thrown to the surface to create pattern interest. Generally, however, we find that linen is woven in the simplest possible forms; variations of weight, quality or character in the yarn used serve to determine whether the cloth will be used for a sheer handkerchief, a sturdy bedsheet, or a rugged upholstery purpose.

Variations in the plain weave produce many interesting textures, patterns and designs, among them: twill, herringbone, satin, sateen, dobby or jacquard. And the dyeing of linen has progressed to the point where the cloth now takes perfectly not only to vat dyes but is equally sympathetic to machine printing, block printing or screen printing.

Another recent development deals with the treatment of resinous compounds so that the finished cloth has a definite resistance to creases. This does not mean that the cloth is completely creaseproof; but by creating a resistance to creasing, the uses for linen, especially in apparel, have been greatly widened.

Like all things of great value, linen requires great effort to produce; it is the hardest fiber to grow, the most difficult to process. And yet the finished result is of such inestimable worth, of such strength and beauty at the same time, that countless generations of Man have found it worth the work.

Knowledge is handed down from generation to generation, and a certain expertness seems attainable only by being born and brought up in the craft. Below, Robert McEvoy, an old-timer, gives son John some lessons.

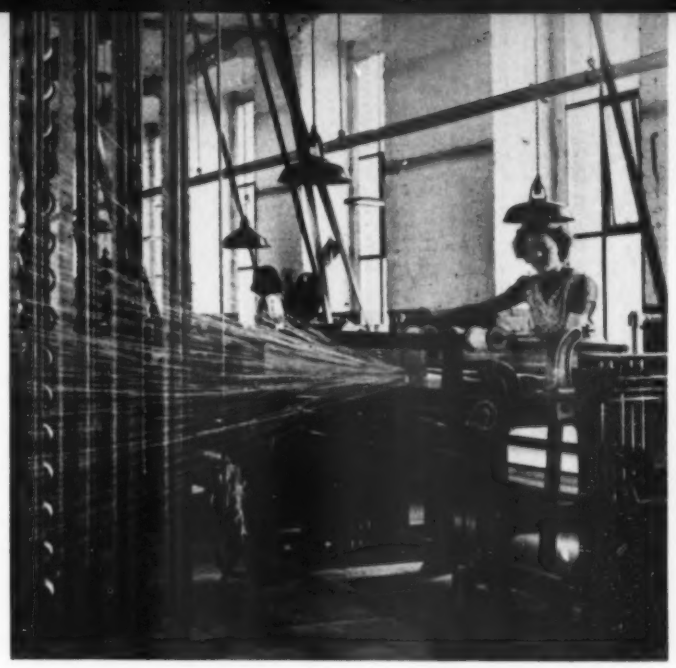
WHAT THE LINEN BUYER SHOULD KNOW:

1. *Be sure that the article is guaranteed pure linen, and is so labeled.*
2. *If the article is a combination of linen flax and other fiber, ask for the percentage of each.*
3. *To earn the title of Pure Linen or All-Linen, the flax content should be at least 95% by weight.*
4. *If an article contains less than 5% of linen flax, it should not be sold as linen or use the name in any form.*
5. *Be sure the sizes are clearly marked, especially where the article is pre-packaged.*
6. *On all linens examine the hems for neatness; ask whether the hems are hand- or machine-sewn.*
7. *Ascertain whether contrasting color embroideries and appliqués are guaranteed fast color.*
8. *Because hand-blocking is a slow and expensive process, whenever you are offered linens with hand-blocked patterns be sure to ask whether they have actually been blocked by hand, or whether the pattern has been machine-printed with a hand-blocked effect.*
9. *Screen printed linens, too, require expensive labor cost because they cannot be run through as quickly as when the pattern is machine-printed. Insist on assurance, when offered such goods, that the pattern has actually been transferred through screen printing.*
10. *When linens are offered under the general description of* printed, *they are commonly produced through roller printing. Because roller printing's value lies in its mass production at a low price, the purchaser of roller-printed linens should not expect to find exclusive designs.*

WHAT YOU CAN SAY ABOUT LINEN:

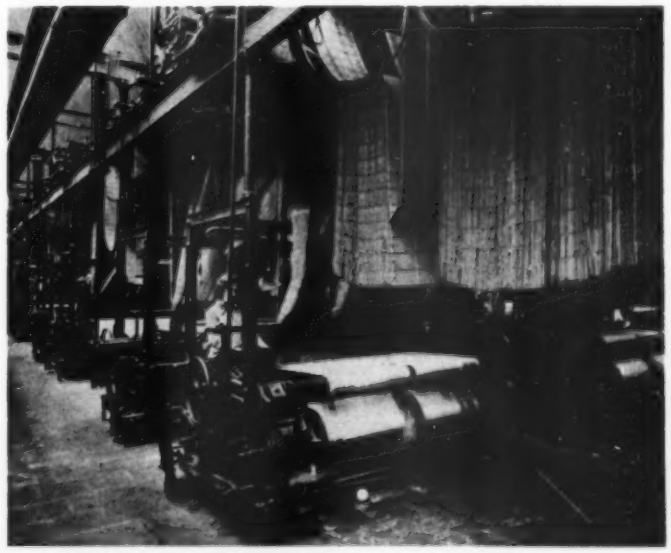
Half the sale of a pure linen article is made when the customer is confronted with this aristocrat of cloths. However, it is always advisable to know, and to use, certain important facts which will help to close the sale:

1. *Linen is frequently mentioned in the Bible.*
2. *Linen was the traditional garb of both royalty and priests.*
3. *Shakespeare wrote about linen in his plays and poems.*
4. *Linen is a favorite fashion fabric of cosmopolitans who frequent the best known resorts.*
5. *Linen is the standard cloth used by residents of the tropics; it makes cool, comfortable clothing.*
6. *The tables of the world's great, everywhere, are always covered with linen.*
7. *Linen sheets and pillow cases are used in castles and palaces.*
8. *Linen is stronger, more durable, than any other natural fiber. It is three times stronger than cotton, stronger than wool, and will outlast rayon or even nylon. Therefore, while the initial cost may be higher, over the life of the article linen is the least expensive.*
9. *Linen is the coolest of all fibers. It conducts heat away from the body. It not only is cool; it feels cool and looks cool.*
10. *Linen absorbs moisture quickly, and permits speedy evaporation. It dries faster than any other fabric.*
11. *Linen is free from lint, because the fiber is long and tenuous; therefore, there are not loose ends to work loose.*
12. *Linen is hygienic; it provides the least attractive living quarters for germs, and can be thoroughly boiled without loss of strength.*
13. *Linen is moth-proof; it can be stored indefinitely, without special care, without fear of moth holes.*
14. *Linen is completely washable under any ordinary, reasonable conditions. Stains are easily removed; properly dampened, it is easy to iron.*



WARPING: *running the warp yarn on to the weaver's beam.*

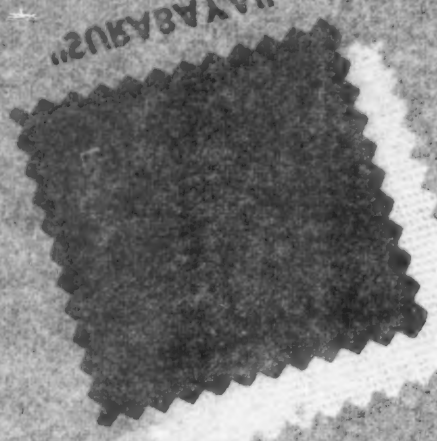
WARPING CLOSE-UP: *linen yarn being wound prior to actual weaving of cloth.*



JACQUARD LOOM *for weaving damask. Jacquard cards, overhead, punched to control lifting of warp threads, are used to create damask patterns.*

Hand-embroidered Irish linen handkerchief which required several months to make. Below: Damask designing artists at work.

PHOTOS COURTESY OF THE IRISH LINEN GUILD AND U. S. DEPARTMENT OF AGRICULTURE


"SULABAYA"

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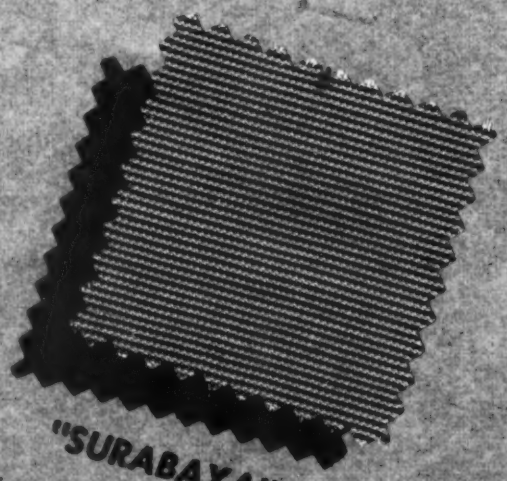

"SURABAYA"

49/50" — 60% Spun Rayon — 40% Bembery

91200	GOLDEN CREAM	91205	ROSE
91201	ARAGON GREEN	91206	SEA BLUE
91202	ROSE LILAC	91207	COCOA
91203	AQUA MIST	91208	SHELL
91204	MIST GREEN	91209	PEPPER & SALT

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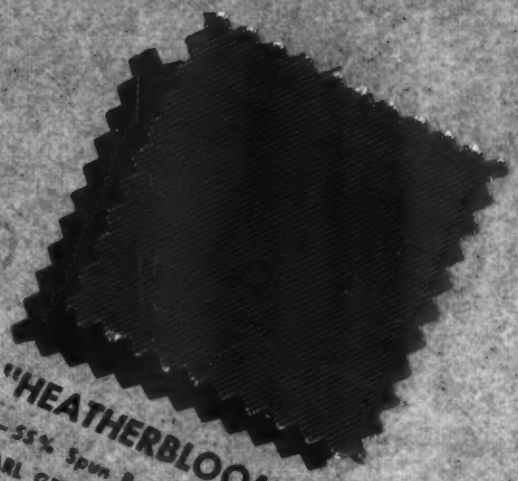


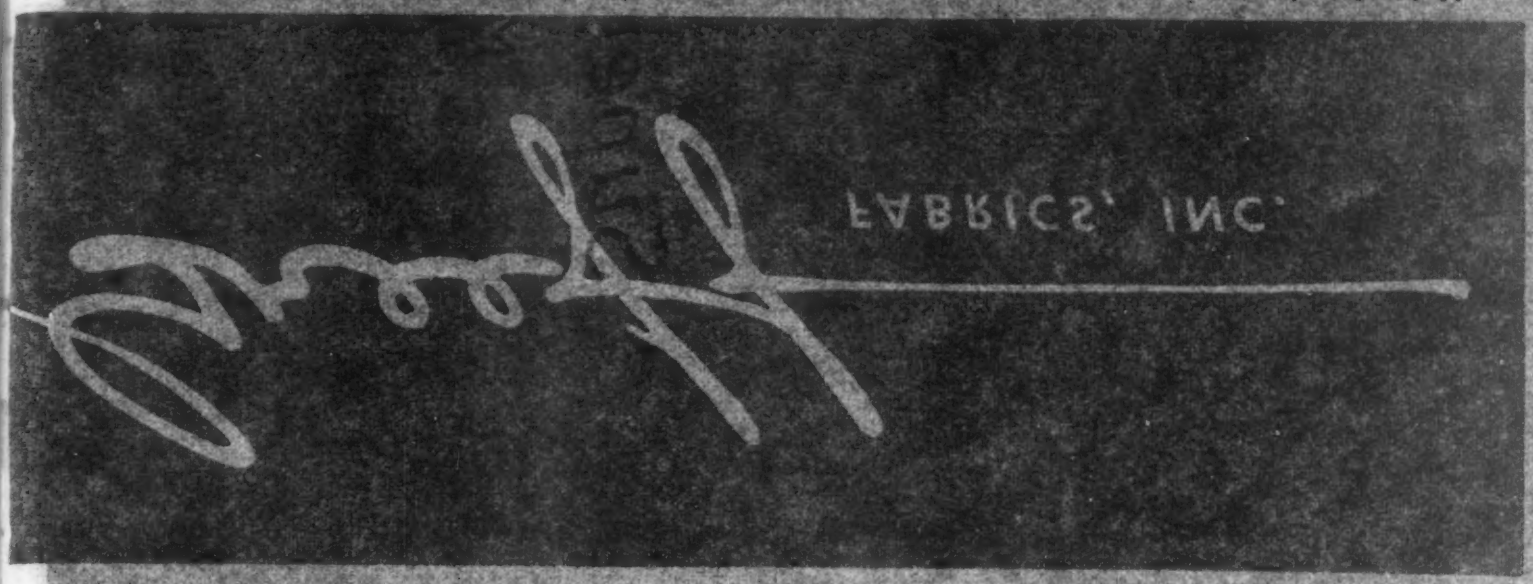
"HEATHERBLOOM"

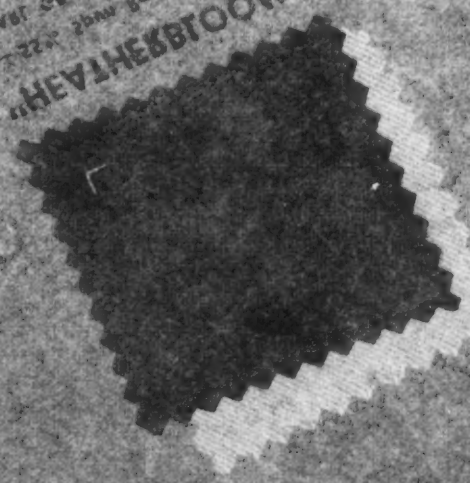
49/50" — 55% Spun Rayon — 45% Bemberg

91210	PEARL GRAY	91217	SHELL
91211	RED GOLD	91218	SUNSET
91212	SAGEBRUSH	91219	CARMINE
91213	HEATHER	91220	GUNMETAL
91214	AQUAMIST	91221	TANGLE GREEN
91215	PEACOCK	91222	REEF GREEN
91216	COCOA	91223	CITRON

Greeff FABRICS, INC.

4 East 53rd Street, New York 22, N. Y.


FABRICS, INC.
4 East 53rd Street, New York 22, N. Y.


"HEATHERBLOOM"

letters to the editor

LECTURE SERIES ON FABRICS

To The Editors:

The last two copies of American Fabrics, numbers 10 and 11, contain material that I would like to quote intact, and wish that permission could be granted me to use this. I will, of course, be pleased to credit these quotes and send you copies of our publication, Art Education, when it is published. Thank you in anticipation.

On December 7th I am giving the first of a series of lectures on Designing Begins with the Fabric, to the combined members of all my classes here in Boston. This lecture is to be on Scotch Plaids, and I am referring to some of the material in American Fabrics Numbers 10 and 11 on District Checks and I would like to have a set of swatches to show on the screen with my machine.

I am giving everyone who attends the lecture a complete outline of notes from where I obtained my information, and I would like to have them know more about American Fabrics. Accordingly, could I have 100 copies of any brochures or advertising material on this to include with my mimeographed notes.

My check for renewal for another year is enclosed.

Raymond F. Bowley,
Training Director, Apparel Industries of New England,
Boston

FROM THEATRICAL PRODUCER

To The Editors:

Enclosed herewith is my check in the amount of $10. Please send a copy of Becker's Ornamental Letter Book.

Please note that I saw the ad for this book in American Fabrics, but did not want to tear out the coupon for it, since all my copies of American Fabrics are bound and I did not want any part of them missing.

Oscar Serlin,
375 Park Avenue, New York

MORE PROMOTION OF NYLON

To The Editors:

In my enthusiasm for your wonderful Nylon Story I have neglected to write my thanks and appreciation for your excellent reporting job.

I noticed that your current issue carries part one only; is the second part to be published in your next issue? If this is so, then I would be interested in placing a quantity order if that will be possible.

Again — congratulations for the nylon editorial and for a beautiful edition. It always amazes me that you are able to improve upon perfection!

C. R. Payan
Canadian Industries Ltd.
Montreal, Canada

NYLON SECTION A TREATISE

To The Editors:

I regret to report that I have missed the No. 11 issue of American Fabrics. I supposed it might have been lost in the mails and I thought rather than tear my hair out, I'd pick up a copy in Brentano's or Scribner's. Unfortunately, however, they are all sold out, and I have been unable to purchase one. I would appreciate your suggestion in this matter, as I have begun to hear such enthusiastic reports about the treatise on nylon in this issue.

H. E. Snavely, Manager
Fabric Division, W. & J. Sloane
New York

A TRIBUTE

To The Editors:

American Fabrics is a revelation in how beautiful and meaningful a magazine can be. The format is superb and the material on art and philosophy is on the highest level.

I shall treasure the copy . . . and turn to it many times for inspiration and ideas.

Victoria Wagner, Principal
Ethical Culture Midtown School,
New York

INTEREST IN ALGINATE

To The Editors:

In your Fall 1949 issue — No. 11 — one article is about Mariska Karasz' new book "Adventures in Stitches."

Can you tell me who the publisher is so that I can purchase a copy?

On July 27th I wrote inquiring where I might learn more about ALGINATE YARN, discussed in your issue No. 3 — called "You Weave it In — Wash it Out." I would be very grateful if you would give me the name of the manufacturer of this yarn.

I am very grateful to you for putting me in touch with a man in New York who had issues No. 1 and 2 so that now my library of American Fabrics is complete.

Helen K. Miller
4550 Connecticut Ave., N.W.
Washington, D. C.

* * *

EDITOR'S NOTE: *For those readers who missed A. F. No.* 10 *containing the complete collection of District Checks, we are making available in separate reprint form, in color, the entire collection. When writing in for this reprint, please enclose one dollar for each copy requested.*

* * *

FROM LONDON HISTORIC MUSEUM

To The Editors:

On behalf of the Victoria and Albert Museum Library we are requesting an immediate subscription to your magazine American Fabrics.

Ministry of Education
(Accountant General's Dept.)
Curzon Street, London, W. 1

A LAYMAN'S COLLECTION

To The Editors:

I've just learned that the last copy of American Fabrics has been mailed. It was seen by a neighbor and then apparently stolen. I would appreciate it if you would file a complaint from your office. Please send me another copy, and bill me. I am going to change my mailing address from my home to Mr. Smith's business office.

I have all previous copies of what I consider the outstanding publication in the United States, and most certainly don't want to spoil my collection.

Mrs. James Jerome Smith
Napa, California

NOTES ON AN OLD COUNTERPANE

To The Editors:

At request of the teacher of weaving in the Long Beach Schools, I am sending you a brief description of an old woven counterpane I have.

I have little history of the article, save it was given me by an aged uncle. According to him, the materials were spun and dyed and prepared for the weaver by his grandmother (my great-grandmother) and the weaving was done by a traveling weaver. Unfortunately, the end of the coverlet bearing the weaver's name and the date had been so badly worn that someone had cut that end away. However, he claimed the date was the late eighteen forties.

The roses, stars, birds, and other designs are white. The background is a soft brick red and a deep blue. I hardly know how to express the mode of weaving except to say it is "double," creating an embossed effect of the white against the dark ground. I am enclosing a few bits of the yarn with this.

The teacher said it was most unusual to use two colors and white in one article.

I hope your experts on old counterpanes will enjoy the picture and my description of the ancient article as much as the teacher thinks you shall, and as much as I enjoy the original.

Shirley M. Foreman
Long Beach, Cal.

CORRECT WAY TO WEAR SARI

To The Editors:

With reference to your article in the last issue of American Fabrics, I am enclosing herewith a photo of Mrs. Dhunjishaw R. Daver showing the correct way of wearing Parsi Style Sari. Please note that the length of mostly all Indian Saris is six yards in 45″ finished width.

Dara H. Kooka, Director
Chhoi Silk Mill Co., Ltd.
Bombay, India

CALL FOR DISTRICT CHECKS

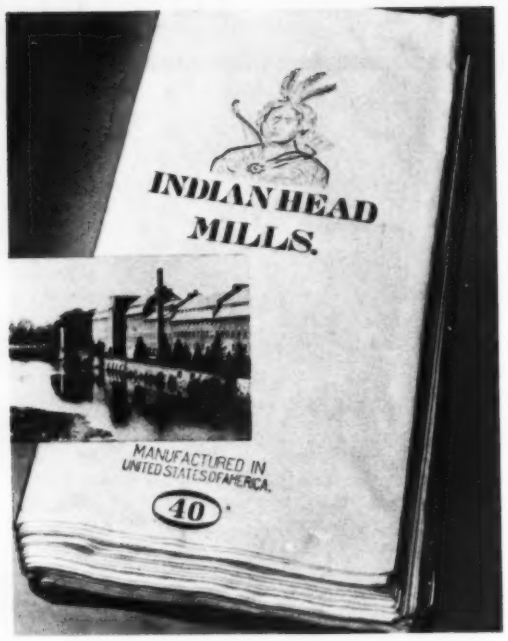
To The Editors:

Our thanks for coming to the rescue with the material on District Checks . . . American Fabrics is certainly the most satisfying experience we've had in a long, long time. When does the winter issue come out? We can hardly wait.

Mrs. Robert Vaughen Cox
Scotia, New York

REPRINTS STILL AVAILABLE

Dictionary of Wool and Worsted Textile Terms . . . Complete in Three Parts, $3. Hand-Loom Weaving in America . . . Complete in Three Parts, $3. Chinese Flower and Fruit Prints, $2. Chart of the Life Cycle of the Silkworm, $1.



HISTORY of an OLD AMERICAN TRADEMARK

The use of the Indian Head antedates the Trade Mark Act of 1870 by almost forty years and has never been changed.

AFTER massacring the inhabitants of a tiny colony near the banks of the Nashua River, in the early days of the Colonies, the Indians turned before entering the forest to take one last look at the blazing logs of what had been a village. As a mark of defiance, and of warning as well, to other white men who might come to the spot, one aborigine drew his hatchet from his belt and hewed into a tree the crude outline of an Indian head.

* * * *

Many years later, after the turn of the 19th Century, the owners of the Jackson Mills in Nashua were seeking a mark or emblem to designate their locally famed cloth . . . to identify it for the protection of the purchaser as well as the Mills. Someone suggested that they use the sign of the Indian's head, still plainly visible in the trunk of the oak tree, as a mark of durability. In a twinkling the sketch had been traced, then carved into a wooden block; by 1831 the public was acquainted with Indian Head cloth.

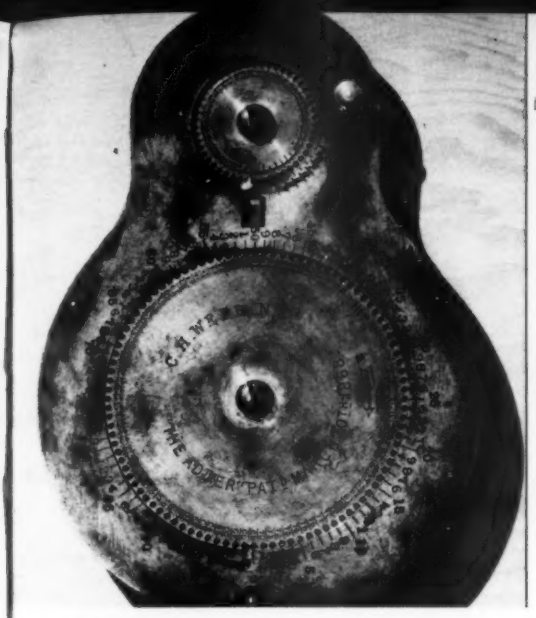
By the time the Trade Mark Act of 1870 was enacted, the Indian Head trademark was known in remote corners of the world. Today, as the property of Textron, Inc. it is a zealously guarded property, for it appears stamped on more yards of fabric than any other trademark owned in the United States . . . or, for that matter, anywhere on the face of the globe.

The history of the Nashua Manufacturing Company, and the Jackson Mills, goes back for more than 125 years. Among the original founders were B. F. French, John Kendrick, Augustus Peabody, Moses Taylor, the brothers Greeley and Daniel Webster . . . proud American names, names of which the American textile industry is proud. In addition, we find the old management rosters headed by such names as Asher Benjamin and R. S. Milliken who bequeathed to their successors the fine tradition of Indian Head as well as the secret of splendid quality.

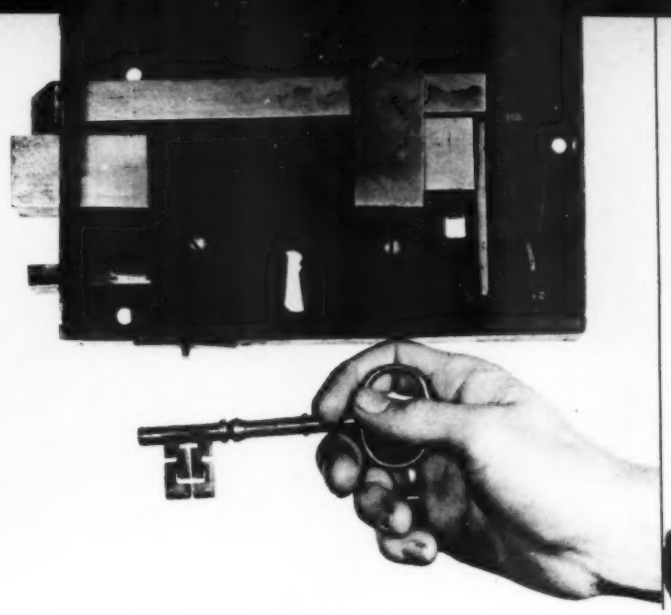
In time Indian Head has earned for itself a distinction; it is not merely another cloth under another name . . . but a standard by which competitive quality is gauged. Basically, the fabric itself has never deviated from the original construction and content; but as technology and equipment have been furthered, the management of the Mills has always been farsighted enough to make improvements in the finish and dyeing.

Perhaps the one really important change which should be mentioned is the fact that, whereas in its early days the raw cotton was brought to the Mills from the Old World, today Indian Head is woven of the finest Texas cotton especially selected for strength, durability, and other qualities which give the cloth its characteristics. Another change, dictated by the ever-increasing demand for Indian Head, was the gradual development of the Jackson plant around the conveyor system of processing to accelerate production. It is one of the very few textile plants in this country which are thoroughly air-conditioned; the cloth proceeds from weaving right through bleaching, dyeing and finishing under one roof.

The world has changed much since 1831 when the Indian Head trademark was first stamped on a piece of cloth from the Jackson Mills. The cloth has changed not a whit, except to improve.



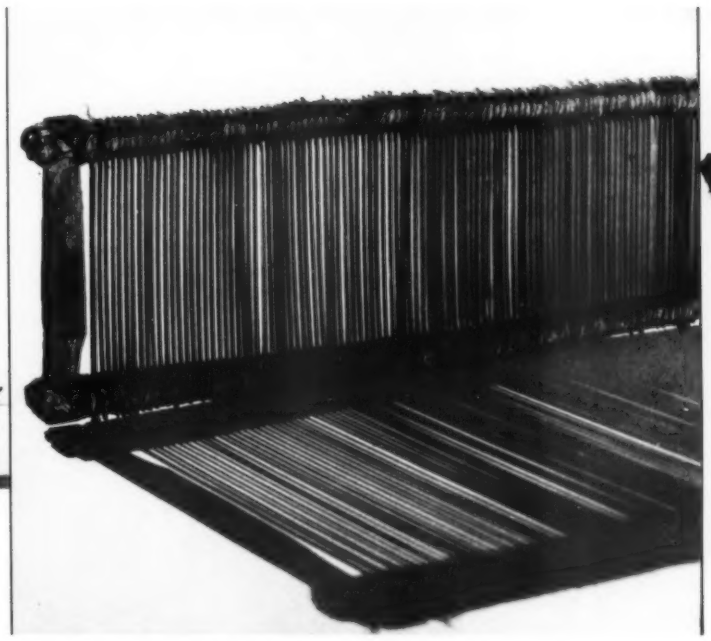
In 1868 this computing machine, totaling yardage, was considered a marvelous invention.



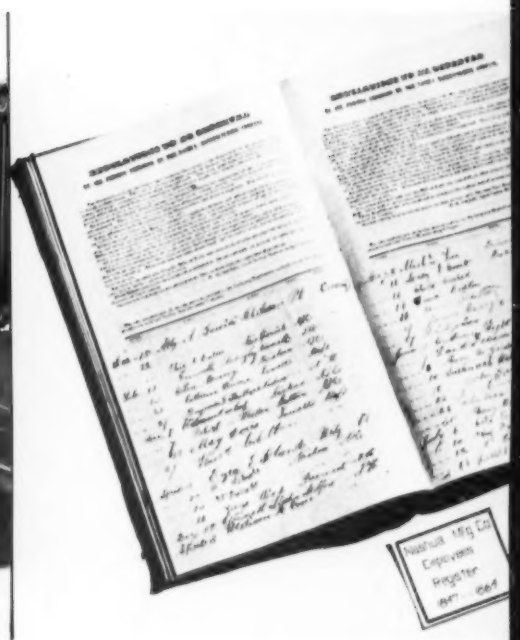
The original lock and key of the Nashua Mills . . . still in working condition after a century and a half

Not an Indian tomahawk — open and closed views of an automatic knot-tier for threads.

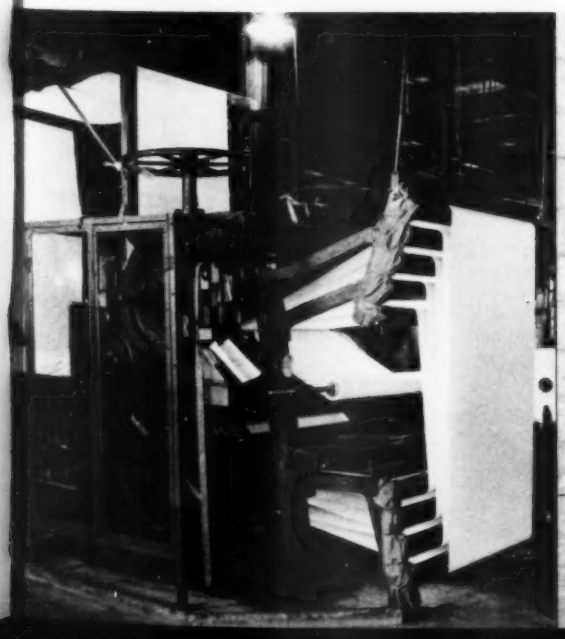
As the tag indicates, this is a wooden stop bearing from a Nashua Mills water wheel, installed in 1853.



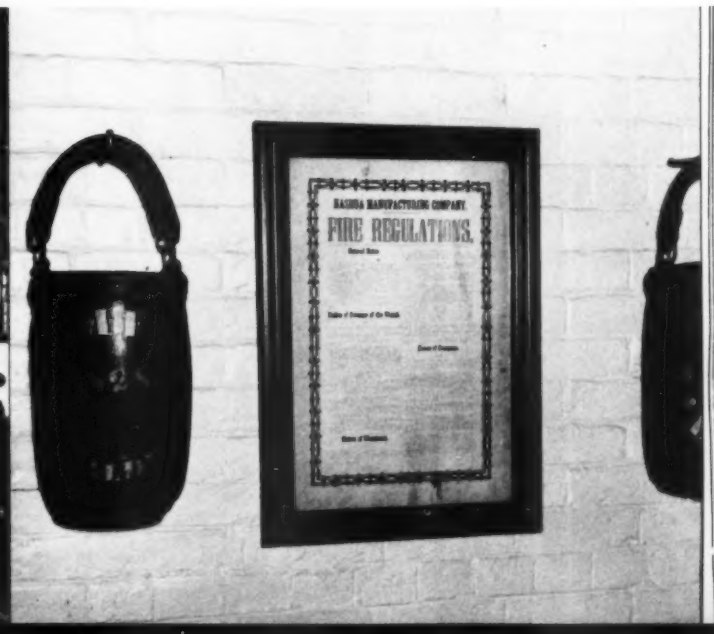
More than eighty years ago this wooden reed was used in looms producing Indian Head cloth.



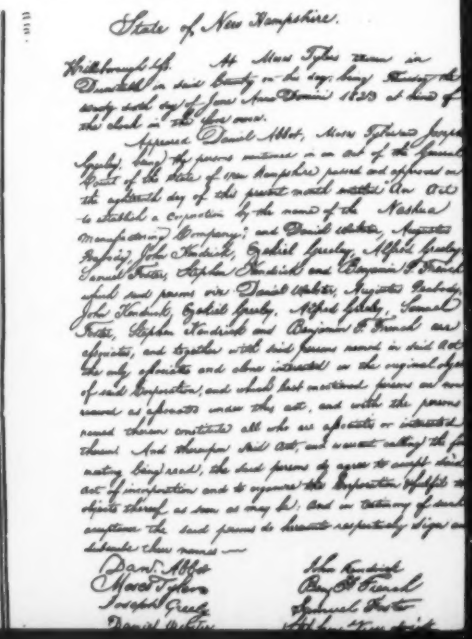
On this employees' register of 1847 are names of workers whose descendants are today working in the Nashua Mills.



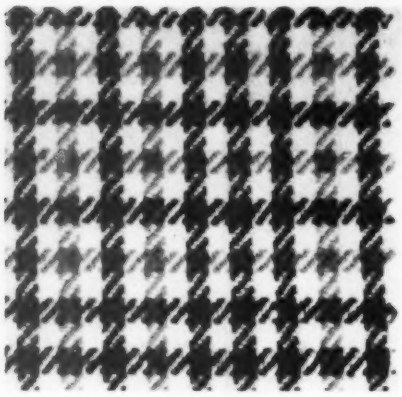
A corner of the Nashua Mills, showing the modern equipment used to produce Indian Head.



The fire bucket and regulations established by the Nashua Mills Fire Company in 1828 still adorn the walls.

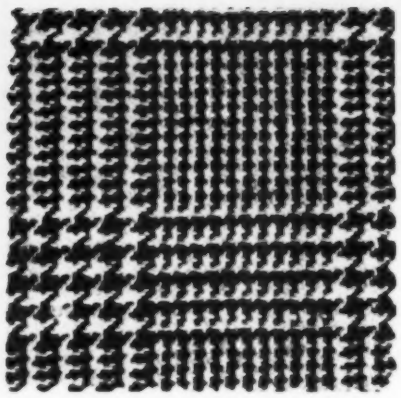


On June 26, 1823, this "Act to Establish a Corporation by the Name of The Nashua Manufacturing Company"



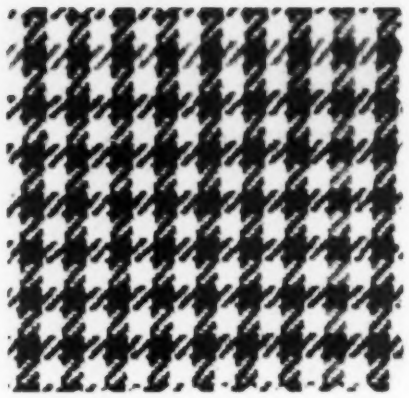
The Seaforth

The Seaforth is the first of the regimental Checks, and is used as a mufti tweed by the Officers of the Mess of the Seaforth Highlanders. The all-over check measures a little over two and a half inches in the warp, and two and three quarter inches in the filling.



The Glen Urquhart Check

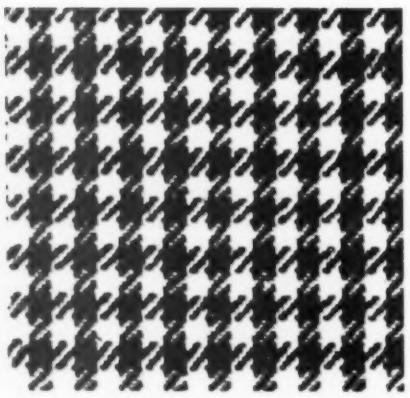
While the original Glen Urquhart Plaid was navy blue and white, it was ultimately superseded by the black and white glen as we know it today. For the sake of the record, the first Glen Urquhart check was designed in or around the year 1848.



The Glenfeshie

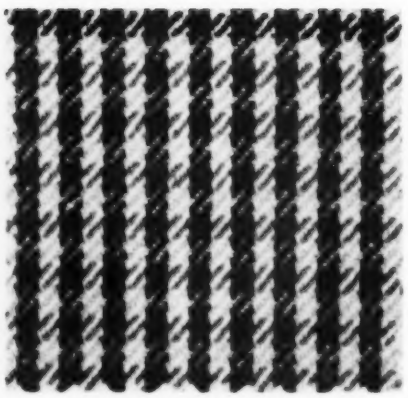
On the same black and white ground as the Shepherd a bold scarlet overplaid displaces every tenth black check. It is at once the boldest and yet the most invisible when seen in its natural surroundings, among the red and grey granite rocks over which the river Feshie tumbles on its way to the Spey.

DISTRICT CHECKS



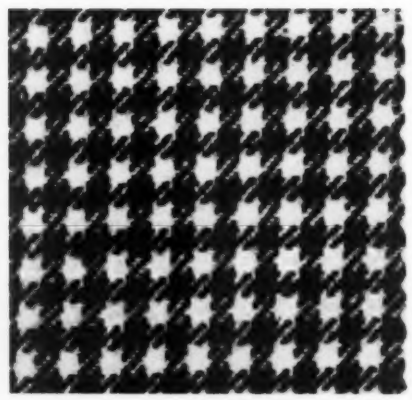
The Dacre

The Dacre is a bold and distinctive design whose checks are twelve threads of white, twelve threads of black, twelve threads of white and twelve threads of rich red brown. The all-over check measures a little over an inch and a quarter.



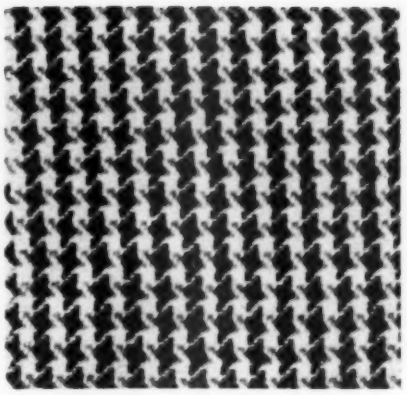
The Kinlochewe

This Check, from Kinlochewe at the head of Loch Maree, is another derivative of the Shepherd with a russet and white check in the warp . . . every seventh white check has one thread of black and one thread of scarlet displacing the two center threads in the check.



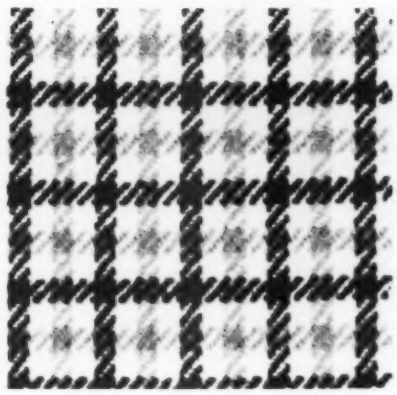
The Shepherd Check

The Shepherd Check of the Scottish Borders is the foundation on which the entire series of District Checks rests. It had been the custom among the shepherds on the Cheviot Hills to wear a "plaidie" or shawl made of what became known as the Shepherd Check.



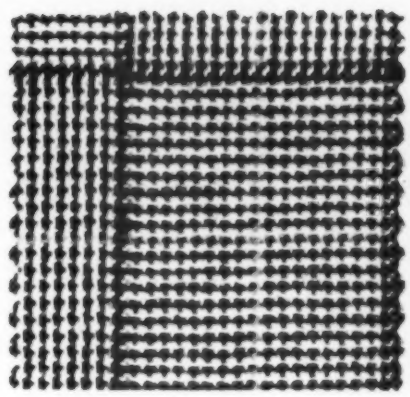
The Guisachan

This Check uses the four pointed houndstooth star for ground effect. The four black and four white of the warp is crossed with four tan and four white in the filling. The weave is the four harness-twill 4 and 4 Herringbone.



The Glen Moriston

The Glen Moriston belongs to the same era as the original Glen Urquhart Check. It is another gun-club like the Coigach on a white ground with alternating checks of dark Navy Blue and a light greenish lovat mixture.



The Scots Guards

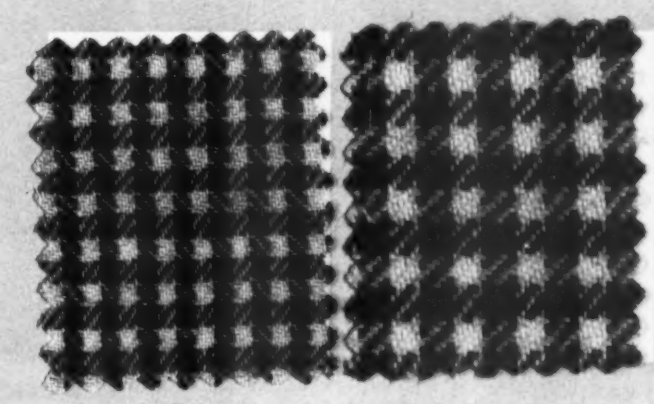
The Scots Guards Check is used as a civilian tweed by the Officers of the Mess of the famous regiment of Scots Guards. The ground-work is a large basket effect produced by a two-light and two-dark warp and filling, but with four dark ends being brought together.

PART III . . . READY FOR THE RETAILER

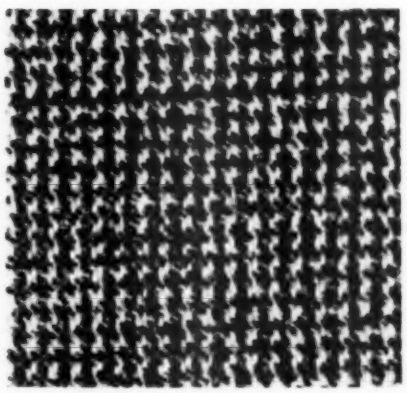
IN AUGUST of 1949 the editors of American Fabrics first suggested to the textile industry the rich potential which lay in a revival of Authentic District Checks. Spurred by the colorful reproduction of these Checks in their original tones, leading American mills set to work at that time.

In Issue No. 11 an interim report on the progress of these mills in readying their versions of District Checks indicated that, with typical American efficiency and alertness, the program was proceeding at a splendid pace.

We now give you Part Three of the report . . . with pride in the American textile industry's achievement in readying this sound fashion merchandising idea. For a specific instance of how one mill, Shamokin, followed through from inspiration to brilliant performance . . . please turn the page.

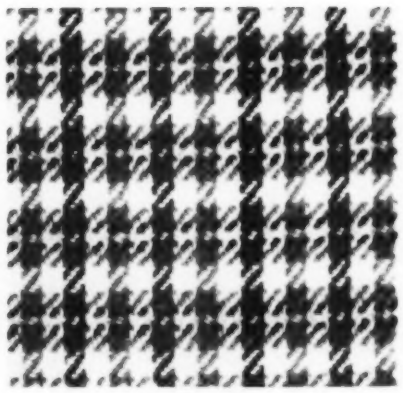


District Checks Swatches Courtesy of Shamokin.



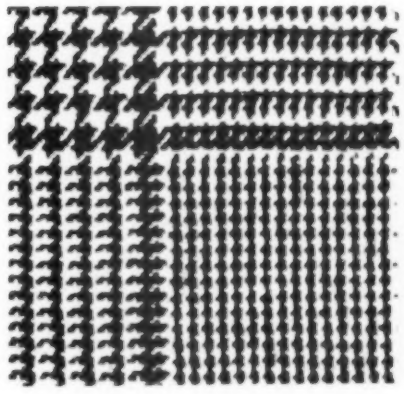
The Invercauld

The Invercauld is one of the most unobtrusive of all the District Checks. The Farquharsons of Invercauld, neighbors of their Majesties at Balmoral Castle, have adopted this with a two and a half inch overplaid of tartan green.



The Fannich

The Fannich is one of the few bastard checks in that the filling pattern bears little resemblance to the warp. Warp pattern: white 6, lovat mix 3, black 2, yellow 2, black 2, lovat 3.



The Prince of Wales

The Prince of Wales, one of the most handsome of the District Checks, owes its name to that of the heir to the British Crown. Carried out on a red-brown and white ground the four-and-four section of the glen is boxed in with six ends on either side in navy blue.

Lou Schneider

Townclife

Madison Sportswear

DISTRICT CHECKS

PART III . . . READY FOR THE RETAILER

IT IS indeed a far cry from the days of Queen Victoria to a fashion show at the Waldorf-Astoria Hotel in New York . . . yet the weavers of District Check patterns in this country have not failed to capture the very spirit and glamour of the originals, and to translate them into readily salable merchandise. The history of District Checks is itself of such great interest that we believe it should be carried forward to the consuming public in connection with the fabrics.

When Queen Victoria purchased the Balmoral Estate in Scotland, the Prince Consort Albert devoted great effort to devising clothing in protective colorings for the gillies, gamekeepers and foresters. In time the Lord of each large estate followed suit; and since the clan spirit was much alive, it was natural that the Scottish woolen manufacturers should develop a range of checks, plaids and colorings of individual significance.

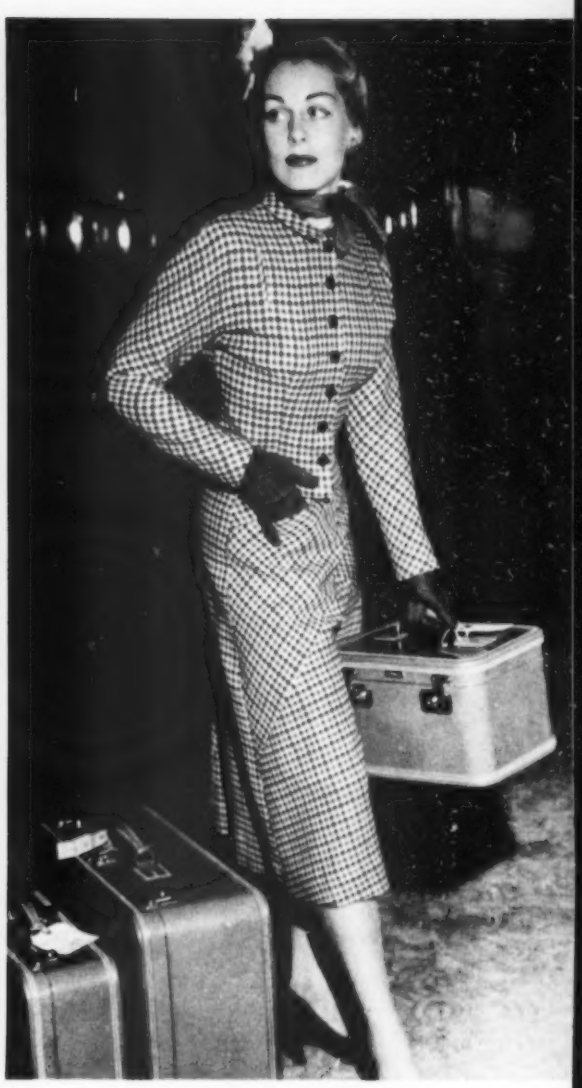
Thus came into existence the Authentic Scottish District Checks, the source of inspiration for the countrywide promotion recommended by AMERICAN FABRICS to the makers and vendors of textiles on this side of the ocean. Having observed carefully the consumer trend in taste over a number of years, it was the conviction of our editors that the time was ripe for a renaissance of checks . . . but checks with a story, checks with color, with a past which could be converted into a future.

Not only was the consumer in a mood of acceptance; our conversations with intelligent and analytical retailers . . . the outpost of distribution . . . revealed without doubt that merchants in many fields were of the mind that a fresh turn in the thinking of textile designers was indicated. It was their opinion that the changeover in consumer buying psychology dictated the advisability . . . even the necessity . . . of developing fabrics dramatically different from the staid trends of the wartime and postwar period.

In an earlier issue, we listed partially the many fine

Jacobson and Linde

Courtshire Fashions



Lido Sportswear

retailers who expressed themselves in writing as awaiting further news of the American development of District Check fabrics. These were the leaders in distribution, the stores followed by all of the others. They have been kept informed as to the progress made by Shamokin and other mills; they have been given the opportunity to see finished merchandise, and to purchase it for promotion in the early Spring of 1950.

By the time we go to press with the next issue of AMERICAN FABRICS it should be possible to show the final step in the process of the execution of this program: the presentation of District Checks by stores to the consumer. We suggest that you be on the alert for the report, so that you may see how well the industry has followed through on an idea which stemmed from these pages.

There is apparently no horizon to either the technological or productive capacity of the American textile industry. But even under current economic conditions . . . with the highest national income of all time, with more people gainfully employed than ever before, with the consuming public in its soundest fiscal condition, and with labor gaining shorter work weeks and longer leisure periods (which suggests vastly increased consumption of soft goods) . . . it is obvious to any student of the textile industry that the only profitable method to be pursued by mills and converters is the inclusion of IDEAS in their fabrics.

The industry fell into the pitfall of maximum production once before, when it believed that by keeping every spindle active the cost of production would so drop that fabrics could be sold in huge quantities. This theory was accurate enough when applied to an individual mill; but when applied industrywide, the final result was that mills produced endlessly at a profit to none. The public, especially in its depressed financial condition, could not possibly absorb sufficient of the textile industry's production to afford the mills a reasonable price and profit floor.

It is through the presentation of such applicable ideas as the District Checks . . . Van Gogh colors . . . the Stained Glass Colors of Chartres . . . that the editors of AMERICAN FABRICS offer the industry a springboard from which the fine creative thinking of textile designers can leap to new heights, and from which the merchandising and promotion executives of mills and converters can derive inspiration for exciting presentation of their merchandise.

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You know this label means Quality

Your customers know it, too!

. . . more and more of your retail customers are looking for this label. They know it stands for quality. That's as it should be. The Springs Cotton Mills has been making fine fabrics (and *only* fine fabrics) for more than 50 years now. Stands to reason the word gets around!

SPRINGS MILLS

200 Church Street, New York 13, New York

Branches in

Atlanta Chicago

Dallas Los Angeles St. Louis

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Combed Broadcloth
Brassiere Broadcloth
Fancy Broadcloth
Plain Carded Broadcloth

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Carded Waffle Piques
Carded Print Cloths

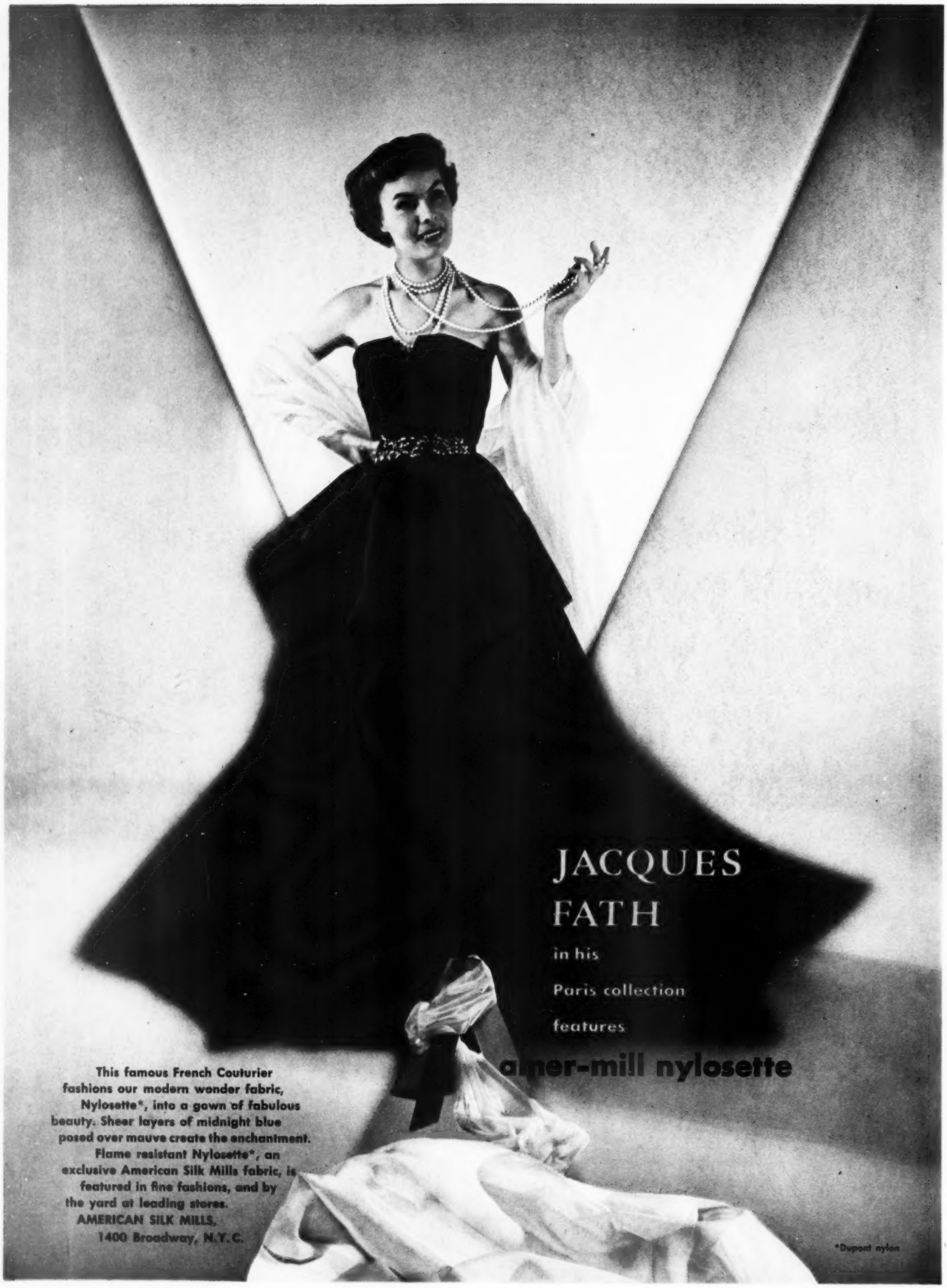
Slub Poplin
Plain Poplin

Work Clothing Twills

Sheets and Pillowcases
Wide Sheeting
Pillow Tubing

Handkerchief Cloth
Buffing Cloth
Meads Cloth

Wide Drills
Industrial Sheetings
Bedspread Sheetings


JACQUES
FATH
in his
Paris collection
features
amer-mill nylosette
This famous French Couturier fashions our modern wonder fabric, Nylosette*, into a gown of fabulous beauty. Sheer layers of midnight blue posed over mauve create the enchantment.
Flame resistant Nylosette*, an exclusive American Silk Mills fabric, is featured in fine fashions, and by the yard at leading stores.
AMERICAN SILK MILLS,
1400 Broadway, N.Y.C.
*Dupont nylon

Paris Original Model by Lanvin, to duplicate from Vogue Pattern 1052 in moonstone Chamoiré or other jewel colors.

CHAMOIRE... First of Bates new career cottons for fall, worn by New York model Betty Bridges on the job and after. Chamoiré is a fine all-combed cotton marked after the manner of watered silk . . . a completely new cotton that achieves ultimate elegance in a permanent (and washable) moiré pattern exclusive with Bates.

Bates FABRICS

"LOOMED TO BE HEIRLOOMED"

BATES FABRICS, INC., 80 WORTH ST., NEW YORK 13